

**THE UNIVERSITY
OF ILLINOIS
LIBRARY**

770.5
BU
v. 40



The pages which are missing were removed because they were advertisements

BULLETIN OF PHOTOGRAPHY

THE WEEKLY MAGAZINE FOR THE
PROFESSIONAL PHOTOGRAPHER

FRANK V. CHAMBERS
EDITOR



VOLUME XL
JANUARY 5 TO JUNE 29

FRANK V. CHAMBERS, PUBLISHER
636 FRANKLIN SQUARE ::: PHILADELPHIA

INDEX

A	PAGE	D	PAGE
About Prices	104	Daguerre Club Meets.....	409
Advertisement Writing	153	Daredevil Photography	678
Advertising Budget, The.....	55	Didn't Pay Him, It.....	278
Advertising Campaign, Business Advisor for the	752	Did You Know That.....	794, 822
Advertising Campaign, The.....	237, 306, 558	Diffusion Effects in Photography.....	660
Advertising Expense, The.....	547	Direct Mail Advertising.....	38
Advertising, Free	676	Drying Negatives Rapidly.....	788
Aerial Photography Today.....	644	Discounts to Friends.....	656
Africa from the Air.....	390		
Aiding the Nungesser-Coli Fund.....	774	E	
Air-Camera Maps River.....	388	Early Bird, The.....	654
Air-Cameras and Real Estate, The.....	389	Editorial Notes	
Air Photography in Africa.....	419	35, 68, 99, 132, 163, 196, 227, 259, 291, 323, 356, 387, 419, 452, 484, 547, 515, 579, 611, 643, 675, 707, 739, 771, 803	
Airplanes in the Flood Area.....	678	Educational Motion Pictures.....	772
All Must Guard Own Bank Checks.....	493	Educational Value of Pictures, The.....	643
Albums to the Fore.....	690	Effects in Photography, Diffusion.....	660
An Adventure in Photography.....	389	Equipment and Business Methods for the Small Studio	10
Anatol Josepho	740	Exhibiting at the National Manufacturers.....	816
Arizona Comes to the Front.....	730	Experiences of a Photographer.....	566
Association, Missouri Valley Photographers' ..	363		
Association News		F	
14, 119, 168, 204, 236, 250, 272, 304, 365, 397, 427, 525, 558, 628, 685, 720, 749, 782, 813		False Values	744
Associations, The Value of.....	140	Fares, Reduced Railroad.....	643
Astronomers X-Ray the Heavens.....	486	Fashions in Portraiture.....	326
As We Heard It		Faultless Camera	326
26, 58, 90, 122, 154, 186, 218, 282, 314, 346, 378, 410, 442, 474, 506, 538, 570, 601, 602, 633, 634, 666		Few Hints, A.....	816
		Film Records of Heart Action.....	324
B		First Class Scout.....	400
Bird, The Early.....	654	First X-Ray Plate, The.....	516
Birthdays of Celebrities.....	633	For the Ladies Who Expect to Attend the National Convention	593
Black Spot, A Small.....	200	Free Advertising	676
Bloodless Big Game Hunting.....	452	Free Cameras	547
Board Meeting, P. A. of A.....	69		
Bonding Your Employees, As to.....	436	G	
Boom the Home Town, Movies.....	580	Gentle Grafter, The.....	232
Build Business by Giving the Customers What They Want	49	Getting Orders, The Question of.....	425
Build Business by Taking Special Pictures for Window Displays	109	Gift to London, George Eastman's.....	675
Build Good Will.....	202	Giving the Customers What They Want, Build Business by	49
Business Advisor for the Advertising Cam- paign	752	"Gold Light" Photography.....	357
Business Course at Winona, The.....	721	Good, But Not Good Enough.....	516
Business Prestige, Ten Ways to Increase One's	377	Good Point, A.....	786
		Gradation and Tone.....	652
C		Guide-Boards Useful? Are.....	441
Cameracraftsmen Meet	345		
Can't See Pictures.....	708	H	
Camera Thieves	742	Has Photo-Art Style?.....	53
Checks That Went Wrong, Two More.....	658	Help, Training One's Own.....	717
Chicago Portrait Photographers' Association..	185	Hints, A Few.....	816
Children's Pictures, Sell More.....	622	Hints, Some Useful.....	719, 781
Ciné Cameras in Portrait Studios.....	619	Hitting on All Six.....	70
Cleveland Photographers Meet.....	379	Hot Air	644
Cleveland Society Meet.....	505	Hotel Rates for the Cedar Point Convention..	818
Clouds, Projection on the.....	591	How Photography Will be Advertised.....	688
Collection Agencies, Something More About..	754		
College of Criminology, A.....	580	I	
Commercial Photography, Impossibilities in...	593	I Have My Picture Made.....	527
Convention, Middle Atlantic States..	298, 301, 360	Impossibilities in Commercial Photography...	593
Convention, More News About the National..	782	Insurance Forms	342
Convention, Plans for the.....	685	Intensifier, A Mercury-Sulphide.....	113
Courtesy Pays	102	Is My Bill Made Out?.....	420
Court Rules Against Taking Photographs....	249	Is Your Studio a Necessity?.....	165
Customer That Did Not Buy, The.....	621	It Didn't Pay Him.....	278
		Ives, Frederic E.....	806

J	PAGE
June Anniversaries	692
June Opportunities	655

L	PAGE
Ladies' Committee, The.....	782
Ladies Who Expect to Attend the National Convention, For the.....	593
Laws You Break, Break You.....	312
Leaves from My Note Book.....	695, 727, 759, 791, 819

Legal Department	PAGE
47, 86, 210, 239, 308, 332, 436, 528, 589, 658, 754	
Lightning, Photographing the.....	772
Lindbergh Idea, The.....	812
Little Red Note Book.....	335
Long Distance Photography.....	742
Long Pull, a Strong Pull, A Pull Altogether.....	276
Long Range Air Pictures.....	803

M	PAGE
Mailing List, The Value of a.....	37
Mailing List, Your.....	612
Mailing Parcels of Photographic Films.....	216
Manufacturers Exhibiting at the National.....	816
Meeting of Women Photographers.....	653
Mercury-Sulphide Intensifier, A.....	113
Methods of Collecting Vary.....	646
Middle Atlantic States Photographers' Association.....	133, 214, 298, 362, 459
Missouri Valley Photographers' Association.....	363
Modern Knights	806
More About Sky Projection.....	707
More About Winona School.....	356
More Children's Pictures, Sell.....	622
More News About the National Convention.....	782, 813
More Speedy Work.....	804
Moth Balls and Matches.....	676
"Mothers' Day," May 8th, Your Big Opportunity	296
Motion Pictures, Educational.....	772
Movies Boom the Home Town.....	580
Movies, Something Different in the.....	580
Multiple Vignettes with Print-Out Papers.....	428

N	PAGE
National Take-a-Picture Week.....	336
Nebraska Convention, The.....	630
Negative Stains, Yellow.....	564
New Arrivals, Two.....	498
New Jersey Meet, Professional Photographers of	307
News About the National Convention, More.....	782
News of the Convention.....	628
Notes on Vanity.....	485
Novel Peril of Photography, A.....	612

O	PAGE
Obituaries:	
Allen, Mrs. Hilder P.....	218
Austin, Lee.....	633
Bangs, John B.....	73
Bechtel, Fred. K.....	218
BeShaw, Arthur A.....	186
Billings, E. T.....	442
Bishop, Isabel C.....	122
Core, Mrs. E. B.....	506
Dickopf, Herbert T.....	218
Dye, A. B.....	506
England, Charles G.....	218
Gillies, John Wallace.....	218
Hall, William	26
Hart, H. H.....	154

Hart, William Bruce.....	218
Hayes, Mrs. Clarence.....	442
Holton, Eugene A.....	410
Howard, Samuel H.....	218
Larick, Paul	314
Loughner, Logan	218
Morse, J. Watson.....	154
Pearsall, G. Frank.....	602
Prost, Felix	410
Ragan, William O.....	410
Reynolds, B. J.....	538
Rundle, William	570
Scoles, J. C.....	793
Sherman, Bryant E.....	90
Snyder, Charles W.....	218
Soroel, Henry A.....	6
Sproule, George B.....	819
Stefaniuk, Jacob.....	759
Traulsen, Peter W.....	26
Wallis, Charles J.....	26
Wright, M. W.....	250
Yost, Jane Elizabeth.....	730
Zimmerman, Edward A.....	26

Ohio, Michigan, Indiana Convention.....	239, 500, 762, 818
Ohio Society Meets in Toledo.....	504
"One-Man" Business, The.....	677
Open Forum, The.....	78, 117, 206, 372, 786
Opportunities, June	655

P	PAGE
P. A. of A. Board Meeting.....	69
P. A. of A. Summer School, What He Thinks of the	560
P. A. of A. Traveling Loan Exhibit.....	57
Paragraph Promotion Pointers.....	242
Park? Where do You.....	406
Patronize Home Talent.....	771
Peck of Dirt or More, A.....	707
Philadelphia Advertising Campaign.....	497
Photo-Electric Cells	644
Photo-Electricity Will Revolutionize Criminology	409
Photographers' Association, Chicago Portrait.....	184
Photographers' Association of the Middle Atlantic States	133, 214, 246, 265, 362
Photographers Can Boost Their Home Towns.....	305
Photographic Films, Mailing Parcels of.....	216
Photographic Inspection of Thread.....	419
Photographic Retouching	651
Photographing Fairies	739
Photographing the Lightning.....	772
Photographing the Skies.....	710
Photographing the Stomach.....	739
Photography Aids Architects.....	324
Photography Aids the Salesman.....	358
Photography as I Know It.....	171
Photography, Daredevil	678
Photography Decides	325
Photography, Fifty Years of.....	266
Photography for Scientists.....	391
Photography, Long-Distance	742
Photography Maps the Skies.....	357
Photography Today, Aerial.....	644
Photomaton	579
Photomaton Has a Rival.....	804
Picture Exhibit, The.....	722
Pictures, Sell More Children's.....	622
Pictures, The Educational Value of.....	643
Piker Photographer, The.....	387
Plans for the Convention.....	685

	PAGE		PAGE
Portraits of Men.....	21	Take-a-Picture Week, National.....	336
Pose by Wireless, Will You.....	683	Tale of a "Jiner," The.....	165
Post Christmas Pictures.....	17	Talks About Technique.....	85
Preparing Photos for Engravers.....	269	Tar Heel Photographers, The.....	665
Price or Quality.....	580	Tell It and Sell It with Photographs.....	69
Print Criticisms by Will H. Towles.....	358	Team Work.....	548
Problems in Ethics.....	491	Tentative Program of the National Conven- tion.....	749
Professional Photographers' Club of New York, Inc.	314, 346	Ten Ways to Increase One's Business Prestige	377
Program of the National Convention, Tenta- tive	749	"That's Just What I Think, Yes, Yes".....	138
Program of the Photographers' Association of Wisconsin	598	Thieves, Camera	742
Projection on the Clouds.....	591	Time for Play.....	483
		Tone, Gradation and.....	652
Q		Training One's Own Help.....	717
Question of Getting Orders, The.....	425	Transfiguration, The	742
Quick Work	771	Traveling Loan Exhibit, P. A. of A.....	57
		Triangle Photographers' Association.....	136
R		Troublesome Ordinance, A.....	803
Radio Movies Next.....	387	Two More Checks That Went Wrong.....	658
Reality and Idealism.....	241	Two New Arrivals.....	498
Receptionist, The			
197, 229, 261, 293, 328, 367, 392, 421, 453, 486, 518, 550, 582, 614, 646, 679, 712, 745, 776, 808		U	
Records by Photography.....	453	Universal Warm-Tone Developer, A.....	310
Redman, Lee, to Demonstrate at Cedar Point..	566	Useful Hints, Some.....	719, 781
Reduced Railroad Fares.....	643		
Report of Middle Atlantic States Convention..	459	V	
Retouching, Photographic	651	Vacation in August, A.....	692
Rolling Stone, The.....	515	Value of a Good Mailing List.....	37
Romance of a Camera, The.....	325	Value of Associations, The.....	140
Royal Photographic Society.....	537	Value of Pictures, The Educational.....	643
Rule of the House.....	624	Vanity, Notes on.....	485
Rules Against Taking Photography, Court..	249	Visual Photographs	303
S		W	
Sales Education Urged to Aid Ads.....	331	Waiting for Business.....	485
Salmon, W. H.....	25	Warm-Tone Developer, A Universal.....	310
Salons	217	Watch Your Step.....	119
Satisfied Customers the Photographers' Best Business Builders	372	What Are You Selling?.....	548
Scholarship Award, Another.....	323	What "Commercial Delivery" Means in an Insurance Policy on a Pleasure Car.....	308
Scholarships Available	720	What He Thinks of the P. A. of A. Summer School	560
Scholarships Awarded	720	What is Wrong.....	81
Scholarships to Winona School.....	720	What the Winona School Will Do.....	452
Science Adopts the Movies.....	484	What Will You Be?.....	335
Sell More Children's Pictures.....	622	Where do You Park?.....	407
Selling, What Are You.....	548	Where Goods Pledged as Security Are Sold..	589
Settle It	586	Who is He?.....	534
Schriever Trophy, The.....	300	Will You Pose by Wireless?.....	683
Sitter's Rights, A.....	438	Winona School	724
Sky Projection, More About.....	707	Winona School, Scholarships to.....	720
Slaughter Not Sportsmanship.....	710	Winona, The Business Course at.....	721
Small Advertisement, The.....	611	Wisconsin Convention, The.....	356
Small Black Spot, A.....	200	Wisconsinites	726
Soft Berth, A.....	426	Wise in His Own Conceit.....	82
Some Large Figures.....	452	Witch's Eyes	302
Some Useful Hints.....	719	Women Photographers, Meeting of.....	653
Something Different in the Movies.....	580	Working with the Rest.....	355
Something More About Collection Agencies...	754	Writing, Advertisement	153
Soothe the Agony.....	716	Wrong Market, The.....	780
Speedy Work, More.....	804		
Spider's Web, The.....	557	X	
Splitting the Rock.....	433	X-Ray *Plate, The First.....	516
Stains, Yellow Negative.....	564		
Start Saving Now for Cedar Point.....	762	Y	
Stellar Photography	803	Yellow Negative Stains.....	564
Stomach, Photographing the.....	739	"Yes, Yes, That's Just What I Think".....	138
Studio Philosophy	339	Your Mailing List.....	612
Suckers	774		

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1013

Wednesday, January 5, 1927

Price, 5 Cents
\$2.00 per Year

CONTENTS

Greetings	3
Illustration—President Coolidge	7
Illustration—D. D. Spellman	9
Equipment and Business Methods for the Small Studio (Alfred Cohn)	10
Illustration by Hammer Press Plate	11
Association News—The Board Meeting	14
National Advertising Campaign	14
Post Christmas Pictures (C. H. Claudy)	17
Portraits of Men	21
W. H. Salmon, with Illustration	25
As We Heard It	26
Classified Advertisements	27

Greetings

Habit, custom, or whatever you may call the urge to act so and so at certain set times and seasons, is not to be lightly regarded.

Fancy what would happen to our nervous systems if we neglected the call of nature to go to bed at night with some regularity, or to hunt for coffee, rolls, bacon and eggs, or whatever we stoke up on, shortly after sun up.

Customs are like the track of a railway system; the engine driver is concerned with the matter of speed; he does not have to bother with steering; the rails take care of that.

So it is that Christmas and New Year customs steer us, as do the rails, and order

us to hop out of our shells, in which the rules of barter and trade keep us for most of the year, to grab the hand of a friend and say: "Hello, Bill, howdy," and mean it.

Right here, we of the BULLETIN OF PHOTOGRAPHY want to brag of our position on the front seat of the bandwagon, for we received so many Christmas and New Year greetings and *know* from that evidence that this is a grand old world and that it is chock full of nice people. That means *you*.

We want to tell you about some of our treasures—more this year than ever before—so here goes:

Next to dropping in for a Christmas call on Mr. and Mrs. Spencer Hord, of Rochester, N. Y., is the pleasure of having a good long look at the photograph of them in their most attractive library. It is evident that a personage in the family is one "Brawn," who signs up on the artistic folder as the "pooch." There are giant dogs in these days!

An exquisite work of art is the booklet from "The H. S. Fosters," bound in gold and showing in silhouette all the members of the family, for the greeting is from the Home Portrait Gallery of Oak Lane, Philadelphia.

Now we have before us most attractive greetings from J. L. Cusick, of Louisville,

Ky.; the head of Aldom's Fast Foto Service, Mt. Pleasant, Penna.; J. M. Maurer and Employees of Galveston, Texas, and friend, John A. Tennant, of New York, who sends as decoration a picture in colors of an old inn with a stage coach unloading in front, all reminding us of the adventures of Mr. Pickwick.

Thanks, Mr. and Mrs. William H. Manahan, Jr., Hillsboro, N. H., for your remembrance of us and the exquisite photo of lake and hill.

ville region; it is a most original piece of work from Jim Thompson, Booster of the Great Smoky Mountains.

But wait, this one from Mr. and Mrs. Worthington, of Detroit, Mich., needs to be seen to be appreciated. It's a colored picture of their front door and its setting. Most hospitable colonial make up you ever looked at. Marble steps and trellised roses on the sides.

Paul Burgess, of Waterloo, Iowa, you have tickled us more than a little bit, your



FROM THE TRIANGLE PHOTOGRAPHERS' ASSOCIATION

Now, here we have black magic! Comes Carl Louis Gregory in Oriental garb, turban and crystal sphere, prophesying Health, Happiness and Prosperity for us in 1927. Good dope, Carl Louis, thank you heaps.

Here we have hearty greetings from Wm. Steeple Davis, of Orient, N. Y., with a ship in the picture, of course; from Floyd M. Whipple, of Sharon, Mass., with a lighted lamp; Manuel Marco with an engraved snow scene; Cliffe Reckling, of Savannah, Ga., with a hearth fire.

Mr. and Mrs. James Henry Brakebill, with greetings from Knoxville, Tenn. Hold on; here is another message from the Knox-

speil is accompanied by an illustration of our first parents reaching for the makin's of apple sass in a manner that gets us.

Wm. A. Alcock, F.R.P.S., of New York City, adorns his message with a print of children posed as Romans. Good work.

Clint Shafer, of New York City, "Same to you and many of 'em." This is rejoinder to your observation of: "From one old-timer to another."

Most welcome messages come from Henry Eugene Miles, of the Haloid Co., Rochester, N. Y.; J. Will Wishka, Effingham, Ill.; George A. Drucker, Chicago, and Henry S. Miller, of Fond du Lac, Wis.

There was a good snow fall about Charleston, W. Va., the other day, for W. D. and Rose Sell have sent a clear-cut photo to prove it along with the season's greetings.

Handsomely engraved cards were received from Charles L. Rosevear, of Toronto, Ont.; George C. Davis, Philadelphia; Mr. and Mrs. H. Frederic Hoefle, of Rochester, N. Y. and Mr. and Mrs. Frank H. Wildung, of New York City. We appreciate every thought of us.

We can just recognize Harold M. Bennett in spite of his hobo make-up featuring his jovial message. Faith, we believe one could grate enough lemon peel to fill a tumbler on the four-day crop of stubble he has raised on his chin. Mr. Bennett hails from New York City, is a Zeiss lens crank, but looks differently when he parades the Avenue.

Unique greetings come from A. E. Hess, Johnstown, N. Y.; from Joe Jaret, of New York City; from Mr. and Mrs. Harry C. Watton, of Oklahoma City; from Messrs. Beardsley and French, of the *Photo Era*, and William C. Eckman, of New York City.

W. B. Warren, of New York City, shows above his Christmas Greetings a picture of his residence in a snowstorm. The shovel is in back where George can find it.

We here make our acknowledgments to some of our friends of the Hammer Dry Plate Company for cordial greetings and artistic cards: Mr. and Mrs. W. B. Hammer, St. Louis; Mr. and Mrs. Richard Salzgeber, of St. Louis, and Mr. and Mrs. C. Oscar Knudsen, of the Chicago office.

We gratefully acknowledge cordial messages from F. W. Barta, Chicago; from Mr. and Mrs. Jos. D. Strickler, of Pittsburgh; from Mr. and Mrs. Felix Schanz, of Fort Wayne, Ind.; Mr. and Mrs. Noel Edward Paton, of Fayetteville, N. C.; from Mrs. Lou M. Henshaw, of Kalamazoo, Mich., and from Aimée and Julian Stein, of Milwaukee.

Hello! Here is a little one; it has come a long way, but it goes to show that we are not forgotten below the equator. Harringtons, Limited, waves a cheery greeting from Australia and New Zealand.

We are delighted to hear again at this season from Miss Belle Johnson, of Monroe City, Missouri. Nice card and sentiments the most friendly.

From New York City comes salutations beautifully set from Floyd Vail and our good friends, Mr. and Mrs. Paul True.

Here is one, the like of which isn't often seen; it is from the President of the Seattle Camera Club—Dr. K. Koike. The proper sentiments for the season are graciously expressed on the front page of the folder, (thank you, Doctor), while inside is another message in characters which the limited cul-



CLARENCE STEARNS, ROCHESTER, MINN.

ture of the present scribe finds itself unable to cope with. The office translator is at home with the grippe and cannot be disturbed. We are sure the final message is something nice and shall have to let it go at that. The characters of the salutation look distinctly Oriental.

C. Ferris Smith, of Colville, Wash., sends us his message alongside a photo of the kind of winters they have out there. The definition in his picture is wonderfully fine.

These are fine cards we have before us from Bill Armstrong, of Ann Arbor, Mich.; from Mr. and Mrs. Fred Micklethwaite, of Toronto; from M. W. Wade, of Youngstown, Ohio, and from John and Marguerite Snow, of Mankato, Minn. John is treasurer of the P. A. of A., it will be remembered.

Now, who is this! Why none other than our friend Emme Gerhard—a speaking likeness and she sends cordial greetings to us all. Emme looks well, too.

Now then, here is one that would warm the heart of a snow image: The scene is that of an open door, giving to a brightly lighted cozy interior. It is snowing outside where you are standing. Shrubs and outside lamps alit are snow clad. Right in the doorway stand Mr. and Mrs. J. D. Atkin and wee Miss Atkin all with right hands extended in welcome. It's great! And by the way, little Miss Atkin is the living image of her mother.

Comes a gracious greeting from Mr. and Mrs. Fred T. Loomis, of Elmira, N. Y., and on the card a photo of their lovely home.

Distinctive cards have come in from L. C. Vinson, Secretary of P. A. of A., Cleveland, O., from Homer T. Harden, of Wichita, Kans., from Fred E. Crum, of Spring Valley, N. Y., from Mr. and Mrs. P. H. Kantro, of Portage, Wis.; from Nicholas A. Romano, of Providence, R. I.; from Mr. and Mrs. C. H. Ruffner, of Rochester, N. Y.; from Mr. and Mrs. Nate A. Corning, of Kansas City, Mo.; from Henry Hesse, of Louisville, Ky., and from A. Ruth, Jr., St. Louis.

The genial features of Harry S. Kidwell, President of the Master Photo Finishers of America, Chicago, look out from one side of his card and his sentiments, which we appreciate fully, find expression on the other.

It is fine to have greetings from these old friends: J. E. Mock, Rochester, N. Y.; Mr. and Mrs. Martin Youngberg, Sioux City, Ia., on a solid gold card; W. Ross Wilson, Philadelphia; M. M. Frey, Chicago; F. W. Hochstetter, Pittsburgh, and Mr. and Mrs.

Charles Aylett, of Toronto. All admirably chosen cards.

Miss Virginia Whitaker, Philadelphia, makes us the present of a fascinating smile from her picture on her wishing card.

One of the most original designs for a Holiday card we have seen for many years is the production of Mr. and Mrs. Richard T. Dooner. Back to back against a row of gigantic volumes, they are posing seated as book ends. Their figures are done in silhouette, finely outlined. Altogether it is an artistically beautiful piece of work.



FROM THE MALMES, RACINE, WIS.

We wish to express our appreciation of cards of greeting from Mrs. Leila McKee, Pittsburgh; Mr. and Mrs. Joseph M. Bing, New York; all the Wagners, New York; Mr. and Mrs. A. Heinemann, Chicago; Albert Wunderlich, Philadelphia; Mr. and Mrs. Jos. Shrader, Little Rock, Ark.; Mr. and Mrs. Will H. Towles, Washington, D.



PRESIDENT COOLIDGE

NICHOLAS MURAY

C.; Mr. and Mrs. (Pop) O. C. Henry, Pittsburgh; Mr. and Mrs. George Daniel Stafford, Chicago; and the Claudys, of Washington, D. C.

Harry Elton sends us his greetings by a wonderful Galleon. Alva, the president of the P. A. of A. and Mrs. Townsend send us a most cheery greeting, for which they are asked to accept our thanks.

We shall try to tell of the remarkable production of Mr. and Mrs. E. H. Cassaday, of Memphis, Tenn. Below, "Christmas Greetings" in scarlet. Above, the Christmas Star, and lower, a few minor stars, in a five-inch square of night-sky blue, while across the lower part of the panel is a spray of long leaf pine on which is set a lighted scarlet candle. The effect is amazingly beautiful.

A card bearing welcome greetings from Friend L. E. Snyder, Rochester, N. Y., bears also a photo of a rocky mountainside, and in the foreground a cluster of white birches, every detail is so clear that one can discern the little catkins on the twigs.

J. H. Birch, Jr., sends his message from Burlington, N. J., with an illustration showing old Santa in a brown study—Santa sits waiting for an inspiration leading to a new idea. This Birch spreads over the card with a clothes line full of B. V. D's.

A. J. Olmsted, of the Smithsonian Institution, Washington, D. C., sends his greetings below a wonderful view of High Street in the "Sesqui."

Here is a good one: It is from Mr. and Mrs. H. C. Stokes, Cleveland, O. On the first page of the folder is a photo of their lovely home; below that "From our house and—" (here we turn over the page) a mantle and fireplace appears. Portraits of Mr. and Mrs. Stokes appear on the mantle ends. From the mantel edge hang three stockings and in each stocking appears a little Stokes. "Miss" Stokes in the middle and a brother on each side—one looks a student; t'other—still very young, looks a good sport—will make a good photographer. Below the photo the greeting is continued: "We who live in it." And on opposite page:

"Best Wishes are coming to *you* for 'Xmas and the New Year."

An exquisite remembrance comes from Mr. and Mrs. J. J. Flaherty, Pittsburgh, and with it a photo of lovely little "Miss" Jean.

A fine piece of work is the greeting from Mr. and Mrs. Chas. D. Kaufmann, Chicago; it is in original verse. Yes, we are coming to the illustration, that's front cover stuff, and take it from us, it's great; for it's Charley himself dolled up as Santa.

Wait! In comes Miss Sophie E. Lauffer in her great-grandmother's dotted lawn dress. The pose is a thinker pose—the results are in the form of a cordial pair of good wishes, coming all the way from Brooklyn, N. Y.

We gratefully acknowledge the receipt of cordial greetings in artistic form from: *Developments*—Master Photo Finishers of America, by Guy A. Bingham; Liberty Composition Company, E. J. Spangler Company, Engel Manufacturing Company, Chicago; by A. W. E. and family; Defender Photo Supply Company, Inc., Rochester, N. Y., by L. Dudley Field, President; The Gevaert Company of America, Inc.; *Abel's Photographic Weekly*, by Charles L. Abel, Cleveland, O.; Enterprise Engraving Company, Photogenic Machine Company, Youngstown, O.; Pedlow & Harriman, Philadelphia; Gross Photo Supply Company, Toledo, O., by Oliver Gross; The Haloid Company, Rochester, N. Y., by Joseph R. Wilson; J. W. McCabe Company, Inc., New York; W. H. Salmon, of the Defender Company, New York Office; The Staff of *Camera Craft*, with Miss Ida M. Reed and Sigismund Blumann extending us the best wishes; V. C. Martin, Stockton, Calif., and The Holiston Mills, Inc., by Nat Heiman.

We wish we had room for more half-tones of the good things we have received; here are a few. Accompanying each are the best of good wishes. One is from "the Malmes," Mr. and Mrs. G. A. Malme, Wisconsin Photographic Association, Racine, Wis. Another is from the Triangle Photographers' Association, (Penna., Ohio and



D. D. SPELLMAN

W. Va.) Thank you, Charley Bowman, for this one. "The Whole Stearns Family" from Clarence Stearns, Rochester, N. Y., shows us the gathering of the Stearns' before their hospitable fireplace.

Above the compact calendar from Dr. J. D. Pardoe, Bound Brook, N. J., is his delectable photo of a country snow scene. It's all there.

From Mr. and Mrs. Wallace R. Mac-Askill, Halifax, N. S., come good wishes and a remarkable photo of a sunset, Nova Scotia Coast.

Bill Ellis, of Philadelphia, sends us a happy greeting with a touch of the sea; Charles H. LaWall sends greetings of happiness; W. T. McGann, Miss E. Blanche Reinecke, of Kansas City; Charles F. Bellemere, of the Defender Photo Supply Co.; H.

Onishi, of Seattle; Mr. and Mrs. H. B. Medlar, of Woodstock, Ill.; The Stevensons, of Cairo, Ill.; Frank R. Fraprie, Boston, with a charming little bit of winter photography; Mr. and Mrs. S. R. Campbell, Jr., formerly of Washington, and now living in Philadelphia; J. M. F. Hasse, Coronado, Calif., sends us a dainty view of an airship in flight.

Mr. and Mrs. Howard D. Beach, Buffalo, N. Y., sent good cheers, and Howard supplemented the cheers with good wishes of his own.

Mr. and Mrs. Fred Schmid and family; Mr. and Mrs. John Erickson, Erie, Pa., and Mr. and Mrs. James E. Reedy, Minneapolis, Minn., sent beautiful cards expressing their good wishes.

Equipment and Business Methods for the Small Studio

ALFRED COHN

In considering the small studio, we find there are three general classes. One is the cheaper class of city studio generally situated on a main thoroughfare or at an amusement resort. This type of studio does a large volume of small sales, and is for the most part a one-man venture. The second type of studio is small by reason of its being in a limited community such as a suburb or a town of only a few thousand inhabitants. The other type of small studio is one which does a very high-class business and therefore, wherever situated, is limited to those few people who appreciate a fine product, and are able to pay for it. This type of studio usually goes under the name of its owner who is the man who makes the pictures. His name is so well known in the community that it stands for quality in a photograph. Sometimes these studios do a large volume of business, especially in a large city like New York or Boston, but because the number of employees is few, the studio can still be designated as small.

Assuming that by a small studio we mean one which has no working staff, rather than

one which does a small business, let us see just what apparatus and business methods are necessary.

As a customer enters, he will find himself in the reception room. This may sound imposing, but may in reality consist of a roomy foyer hall or vestibule. This is the waiting room, and in addition to a few comfortable chairs, including small ones for the kiddies, there may be room for a good sized desk. In the room should be placed a table for the purpose of displaying your sample books or folders. The walls should have a number of well-framed photographs typical of your best efforts. Diplomas and letters of commendation are best kept out of sight . . . your photographs should speak for themselves. If the reception room is large enough, there is no reason why it should not be treated as an office, and then the desk will have a few filing cabinets placed adjacent to it. These filing cabinets are your bookkeepers and if you use them properly they will become invaluable to you. One ten-inch drawer is your business correspondence, another is for proofs or prints

which are bound to accumulate and which must be kept where you can lay your hand on them when the sitter walks in. Then there are drawers for your negatives, assuming that you are using films. These drawers should be the proper size for your negatives . . . it is not advisable to put 5 x 7 film in the same drawer as your 8 x 10, although sometimes you can divide a large drawer to take two rows of small films. Films should be listed and filed under the name of

stored away. Many photographers make a practice of numbering every negative and then marking these numbers on the negative container; unless you do a large volume of business, this is unnecessary. What is simpler is to number each sitting according to the number of negative, and place the corresponding numbers on the proofs. This facilitates ordering by mail or phone. If more than one sitting is made, continue the numbers so as to avoid any chance of error.



This shot was made from second tier at the Yankee Stadium, New York, with Hammer Press Plate, by Kunkel of the Brooklyn Daily Eagle when New York University played Carnegie Tech., November 6, 1926

the sitter, and a date should be placed on the envelope containing the films. The film envelope may contain all the information concerning the order, etc., taking the place of an index card. When an order has been filled, the negatives may be kept for about four months and then placed in the reserve box, at the same time a 3 x 5 index card with the name of the sitter and the date should be placed in a filing box in the office. In this way you can keep the office filing cabinet up to date and at the same time keep track of the negatives that you have

If you use glass plates, a container with vertical divisions alphabetically labelled is advisable; a bookcase with glass doors is convenient for this purpose. Plates are best kept in the plate boxes in which they come, or you can have strong paper boxes made to keep the plates in until they are sent to the reserve box. If you are doing several kinds of work, such as illustrating, commercial, etc., it is advisable to keep the negatives for these divisions in separate filing cabinets to facilitate finding.

Letter files should be provided for all

business letters and unless the correspondence is very heavy, one filing box for each half year should be sufficient. Every year clean house and put the letters you are not likely to need in a storage file where they will be arranged in packages for each period.

When a sitter enters the studio, he will ask for samples and prices, and these should be easily accessible in the office. Upon deciding on the style and finish, the sitter would either go into the studio or make an appointment for another time. This appointment should be noted in a book for this purpose kept in the office. In this instance let us follow the sitter right into the studio. He (or she) is immediately made comfortable. It is almost impossible to advise as to procedure now, as every operator has different methods of working, and the studio may or may not utilize daylight. In the daylight studio there should be bleached muslin curtains to diffuse the light. My personal preference is for a studio where the light is not more than four feet from the floor, and up to the ceiling, without any light coming from directly above. The window I am using now is four feet from the floor and measures six by ten, the whole being vertical; I find this about right for the average run of work. Some workers use a combination of daylight and artificial light employing a 500-watt spotlight for strong lighting effects and back lighting. The Eastman floodlight is a good auxiliary light and helps on dark days. Where artificial light is used exclusively, I am in favor of a bank of Cooper Hewitt 50-inch tubes, from four to eight tubes placed vertically, about four feet from the floor. I think that normal room lighting is more natural than overhead lighting and therefore recommend that the lights be in a fixed vertical position with the auxiliary lights movable. The Cooper Hewitts should be fixed with switches so that any number of the tubes can be used. For the auxiliaries the floodlight mentioned above and a 1000-watt lamp in a galvanized iron reflector will be sufficient. As the Cooper Hewitt is a "soft" light I do not

recommend its use as an auxiliary. Some people use a focusing spotlight, but I think the effects obtained are usually very "stagey" and rather cheap.

If the studio is not a very busy one, a good view camera, size 8 x 10 with a 5 x 7 reducing back, can be made to do the work very nicely. This can be placed on a small camera stand and will be found to work very satisfactorily until a large volume of business is handled. This camera can be taken out of the studio when doing commercial or home portrait work; a tripod being used instead of the camera stand. The average small studio is apt to look bare and uninviting, but if you are careful in the placing of the furniture and try to make the room look as homey as possible, much can be done with very ordinary furnishings. A desk can be placed in a position to receive the light properly for retouching, and if you keep this desk neat, there is no reason why it shouldn't contribute to the appearance of the room rather than detract from it. Try to make the room look as if it were being lived in, and to this end you might place around the room a few plain bookcases with glass doors tastefully curtained. These bookcases can be used to store films and paper. It might be a good idea to keep one shelf for your lenses, etc. The furniture in the studio should be light in weight so that it can be moved about easily; dark brown or green wicker goes nicely. If you cannot spare the space for a dressing room, you can utilize one corner of the studio and close in the space with a large screen. For backgrounds I prefer cloth-covered frames mounted on brackets for shifting about. I think a printed background is a poor imitation of whatever it is supposed to represent. Screens of different materials such as bur-

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Artcraft Studios, Inc., 3900 Sheridan Road, Chicago.

lap, tapestry, etc., are no more expensive and a great deal more distinctive.

In the dark-room, which may be very small if you have another room for printing and enlarging, proper ventilation and lighting is very important. It is easier to ventilate and heat the dark-room than to have to warm or cool the developing solutions. I use tanks for all my negative developing and find stoneware tanks much more serviceable than any other kind. These are obtainable in all sizes, though two small tanks are better than one large one; being easier to handle and more economical of solution. You can get the tanks small enough to accommodate but six films or plates at one time. It is well to have a tank this size for rinsing and perhaps another for developing when the season is too slow to necessitate the large tank of developer. The tanks should be placed on wood strips in a sink or trough, although it is not essential that this be connected, as a pail will carry off all the solution that overflows. If possible, have the wash tanks in the same sink, and then of course it will mean that the waste outlet will have to be connected. See that this outlet is large enough to carry off all the water. The sinks and washing tanks may be made of wood and painted with asphaltum.

If one room is used for both developing and printing, it is best to place a screen or partition around the developing sink so that stray light from the printing machines will not affect any films in the tanks. A central lighting fixture where one room is used will be found to be a great saver of eye strain. Printing machines and enlargers will depend almost entirely on the class of work you are doing. A printing machine which takes 11 x 14 paper and prints from 8 x 10 negatives will be ample for most establishments, although in studios where much work is border printed, the double printing machine will be a time saver. Enlarging is best done with a Cooper Hewitt M tube which eliminates the use of condensers. A view camera with a suitable back, or an Eastman Enlarg-

ing camera can be used. You can enlarge and reduce from 8 x 10 negatives with this outfit, and the tube will last for years if handled with care. In the developing of prints, the trays should be arranged convenient to the printing machine, especially if you are to do most of this work yourself. An orange light in a cone-shaped reflector suspended just below eye-level will enable you to judge your prints and at the same time keep the light from shining into your eyes. Unless you can afford a belt dryer, it is best to have a rack made so that you can place a number of cheese-cloth covered frames one on top of another, with a three-inch space between. The prints are laid face down on these racks after having been thoroughly drained off, and unless the room is very warm, the prints will not curl appreciably.

I have omitted the question of lenses because every photographer has his own ideas so firmly fixed on this subject that it is almost useless to offer any suggestions, but if you have never used a diffused-focus lens, such as the Wollensak Verito, you cannot appreciate what a great saving in retouching and lighting can be effected. I do not recommend soft-focus lenses, although occasionally their use may be clearly indicated, but I do think that a tendency toward diffusion in the negative, NOT in the printing, gives finer portraits with less effort.

✽

A house painter sat behind John Singer Sargent in the smoker on one of Sargent's rare American visits. The man leaned over and asked Sargent for a match, and then, noticing the great painter's brushes, easel and box of colors, he said genially:

"I see we're both in the same line."

"I see we are," said Sargent, with a laugh.

"I've been painting a barn today, said the house painter. "How's trade with you?"

"Brisk," said Sargent. "I coated a village this morning and gave second coats to a castle, a river and a mountain this afternoon. I finished up the day with a flash of lightning—gold-leafed her, you know."

"Gosh, some hustlin'," said the house painter. "You sure must be on piece work."



ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

ALVA C. TOWNSEND, PRES.
226 S. ELEVENTH ST.
LINCOLN, NEB.

CHAS. AYLETT, 1ST VICE PRES.
96 YONGE ST.
TORONTO, ONTARIO, CAN.

D. D. SPELLMAN, 2D VICE PRES.
4838 WOODWARD AVE.
DETROIT, MICH.

JOHN R. SNOW, TREASURER
728 S. SECOND ST.
MANKATO, MINN.

J. W. SCOTT, CHAIRMAN COMMERCIAL SECTION
205 W. FAYETTE ST., BALTIMORE, MD.

PAUL E. TRUE, CHAIRMAN N. P. E. C. BUREAU
600 W. 178TH ST., NEW YORK, N. Y.

L. C. VINSON, GENERAL SECRETARY, 2258 EUCLID AVENUE, CLEVELAND, OHIO

The Board Meeting

The Annual Meeting of the Executive Board of the P. A. of A., will be held at the Hotel Pennsylvania, New York City, on Monday, January 10th. This meeting will be called to order promptly at 10 A. M.

On Tuesday, January 11th, there will be a joint meeting of the Board of Directors of the Advertising Committee, and the Plan and Scope Committee. At this time our Agency, the Millis Advertising Company and C. J. Pettinger, our Campaign Manager, will present the complete plan for fund raising as well as proofs and preliminary plans for the Advertising Campaign.

It is expected that there will be practically a full attendance of all Committees and Directors on account of the many subjects that will come up for discussion in connection with the Advertising Campaign, and the selection of our next Convention City.

From all reports that have come to the Secretary and the Advertising Committee in general, from photographers, manufacturers and stockhouses, there is every indication that our Advertising Campaign is going to be a tremendous success. The Officers and Directors believe that this Campaign is simply a beginning of a period of greater activity and service on the part of our National Association in behalf of the photographic profession and industry.

L. C. VINSON, *General Secretary.*

PHOTOGRAPHS
Tell the Story

PHOTOGRAPHS
Live Forever

"Photographs Live Forever" and "Photographs Tell the Story" will be the double headed slogans of the four year national advertising program now being instituted for the industry by the Photographers' Association of America, it was announced today by George W. Harris, chairman of the advertising committee of the association.

The "Photographs Live Forever" slogan is to be used on the advertisements in the general magazines as the *Saturday Evening Post*, *Ladies Home Journal*, the *American* and *Cosmopolitan* designed to increase the demand for portrait work. On the other hand, such business periodicals as *Printers' Ink*, *System* and *Nation's Business* will carry page advertisements to influence American Business that "Photographs Tell the Story." "We are out to show the sellers of merchandise in this country that it is easier and more economical to tell it and sell it with photographs," says Charles Kauffman, of Kauffman & Fabry, commercial photographers of Chicago, a member of the advertising committee of the association.

A Teach the Millions committee, made up of both portrait and commercial chairmen and associate chairmen, is being appointed by President Townsend, of the association. This committee will sponsor and direct the work of raising the funds for the program. The committee's national headquarters will be in Indianapolis, where C. J. Pettinger, as

Ida M. Reed, *Camera Craft*, San Francisco, Calif.

J. H. Smith, J. H. Smith & Sons Co., 1229 S. Wabash Avenue, Chicago, Ill.

J. C. Abel, *Abel's Photographic Weekly*, Caxton Building, Cleveland, Ohio.

L. M. Kaye, Hirsch & Kaye, 239 Grand Avenue, San Francisco, Calif.

W. C. Eckman, Pres. Commercial Photographers' Ass'n. of N. Y., 12 W. 32nd Street, New York, N. Y.

W. J. Helmquest, California Card Co., San Francisco, Calif.

John E. Garabrant, 124 W. 42nd Street, New York, N. Y.

Cyril R. Clark, 732 Federal Street, Chicago, Ill.

F. W. Hochstetter, Treesdale Laboratories, Mars, Pa.

H. S. Foster, A. M. Collins Mfg. Co., 226 Columbia Avenue, Philadelphia, Pa.

The quick raising of the money is indicated by the fact that Charles J. Pettinger, chairman of the fund raising committee, reports that nearly \$40,000 has been signed up in addition to the \$400,000 subscription from the Eastman Kodak Company. With Mr. Pettinger on the fund raising committee are Z. T. Briggs, D. H. Brattin, L. C. Vinson, Jessie Reed.

The official family of the Photographers' Association of America, including the officers and directors and the members of the advertising committee, who are standing sponsor and directing the campaign and program, are as follows:

<i>G. W. Harris</i>	<i>Lewis B. Jones</i>
<i>Charles Aylett</i>	
<i>H. A. Cramer</i>	<i>Chas. D. Kaufmann</i>
<i>J. A. Snow</i>	<i>J. C. Medick</i>
<i>J. T. Briggs</i>	<i>Carroll Skarns</i>
<i>Paul. True</i>	<i>Alva Townsend</i>
<i>J. D. Spillman</i>	
<i>H. M. Fowler</i>	<i>L. L. Vroman</i>
<i>J. W. Scott</i>	<i>Thomas A. Riggles</i>

Post Christmas Pictures

C. H. CLAUDY

"What's all the secretarial activity," I inquired of my friend the photographer, watching two young ladies in his office busy addressing envelopes.

"Getting out invitations for post Christmas buying," he answered.

When I sought an explanation, he told me that many merchants had discovered that more and more husbands were giving checks for Christmas presents, and that the post

Christmas trade was worth developing in pictures as well as in other lines of merchandise.

"We discussed it in the Board of Trade last week," he went on. "The testimony of all merchants of women's goods was to the effect that year by year the ancient 'drop' in buying immediately following Christmas was decreasing in quantity—that a comparison of percentages of business on the

days immediately following Christmas showed that, for the last seven years, or since the war, there was a steady increase in after holiday trade. Part of this is natural, as a natural increase in business due to increase of population, but the increase was disproportionate—greater than it could be merely from more buyers. The consensus of opinion was that it represents a larger amount of money being given as a gift at Christmas. Men always fuss around over gifts for their women folk, and the increasing practicality of the age, and the decrease of sentiment, makes it possible for hubby to come across with cash or gold pieces or a check at Christmas, without giving offense. It is this trade of which I am trying to get a share. Why shouldn't the photographer profit? If a woman's store can stage a sale for all the things that woman wants, why can't a photographer do the same thing?

"Of course, one of the greatest appeals of the photograph is its inexpensiveness. That is, a woman can get a dozen pictures for from ten to fifty dollars or more—she does a lot of Christmas shopping all at once. But there is more to the appeal than mere inexpensiveness or convenience. Women like pictures. They like to give pictures, and if they haven't the money before Christmas, and do have it after Christmas, it seems to me that I may get some extra January business by using the power of suggestion.

"You will notice that all the banks come out and plead for the Christmas money. The department stores invariably have 'sales' the week following Christmas. Jewelers advertise special bargains, hoping to catch the Christmas check. So I am having a 'special price' week for 'Christmas money pictures.' I have written a form letter, which is being carefully filled in, and am sending it out to all my customers who have not ordered within the past six months. I am mailing two thousand. I figure that they cost me, including everything, just five cents each. That's a hundred dollars. I figure that if I get six twenty dollar orders

I will pay for the advertising. If I don't get sixty, I shall be a much surprised and disappointed man.

"Of course, in counting the cost I do not include the making of the list, which has been a matter of years, and a great deal of work to keep it alive and up-to-date. But the list is there to use, and I have to have it anyway, so I do not share its cost against this particular job, which is by way of being an experiment.

"I figured that perhaps I ought to use the newspapers, too, but that runs the cost up largely, and there will be a great many newspaper appeals for the Christmas dollars. So for this year, anyway, I determined to confine my experiment to what could be done by direct-by-mail advertising."

It rather looks as if this man had an idea by the tail, and that if he hauls hard enough on it, he may extract the bear from the hole!

It has long been the practice in my family for me to avoid Christmas shopping and please the partner of my joys and sorrows with money, rather than a sofa pillow that has to be exchanged for a set of dishes, or a parlor lamp that ends up as a new kitchen cabinet. So I asked Friend Wife about this scheme and what she thought of it.

"I don't know what it will mean in business," she told me. "But I do know that a lot of women who always used to feel insulted if their husbands didn't rack their brains for ideas and do shopping for them at Christmas, are now insisting on getting the money. There is Myra and Mary and Josie and Anna—every one of them is making plans of what she will do with the check or purse of gold she expects to get. Maybe some of them will buy photographs. How much cheaper is he going to sell them?"

I ducked. I didn't know. When a woman goes bargain hunting with a Christmas check there is no telling what hubby will eventually get let in for! But the idea is here for the taking—if it sounds good, try it, if not this year, then next!

Portraits of Men

Portrait photography, as a business proposition, undoubtedly, would languish or probably cease altogether were it not for the patronage of woman. And, furthermore, the artist in the profession would be limited in his effort to exploit the æsthetic phase, if his operations were confined to the making of portraits of men only. Still, you might cite in rebuttal of this assumption, that our profession is adorned with a few artists who confine their efforts to exhibition of high art expression in portraits of men. Yet we contend that our pronouncement holds, nevertheless, both in its business significance as well as its artistic phase, and concerning this artistic feature, it goes without saying, to maintain its validity, one need only consider the greater opportunity for art exploitation afforded by the fairer sex, by the natural grace of the subject as well as the superiority of the costume over the baldness presented in the handling of the clothing of men.

Truly, our pictures would lose much in the way of decorative effect if our efforts were confined to the manipulation of swallowtail coat and expanse of white shirt front, and the formal tie presented for masculine decoration. Just note, by way of contrast, the elegance contributed to the picture by the long flowing lines of a lady's gown.

Fashion for women is controlled more directly by taste and the photographer of taste has his opportunity.

In poses of men, where more than the mere bust presentation is attempted, the great difficulty is in the securing of variety without exhibition of the constraint imposed.

Now this is chiefly due to the severity and rigidity at times shown in masculine dress, accompanied, as it invariably is, by the self-consciousness of the sitter that he is under a two-fold constraint—that contributed by his clothes and that inflicted upon him by the operator.

But the operator, if an artist, appreciates

the impediment and studies to overcome its invasion. If he is not of the artistic temperament yet concerned with the necessity of pleasing presentation, he falls into the specious trick of employing for all his portraits of men some stereotyped pose which has met with favor, oblivious of the conviction that it is out of place when perpetrated against portraiture demanding individuality of treatment.

There is a double infliction, we might say, imposed upon the artistic portraitist, the necessity of steering clear of the stereotyped pose and also the danger of attempting anything novel or fanciful which he knows may, with safety, be ventured upon with portraiture of women.

Simplicity in man portraiture is imperative. The portrait demands expression of the masculine equation. It must show virility and character, never mere prettiness.

If grace can be secured without doing despite to these two essentials, so much the better, but never at their expense.

Action and show of vitality must be the predominant features, such as fits well with masculinity. A reference to the portraits of men by eminent painters will substantiate this contention. In their work, nothing is attempted but the simplest pose. Lehnbach, the great German portrait painter, concentrated upon the head and did not hesitate in slurring the costume.

If a standing three-quarter figure is undertaken, and we may say it is an excellent form for man portraiture, attention must be particularly paid to the attitude of the figure. It is hardly necessary to say the attitude should be characteristic, but the feat is, just *how to make it characteristic*.

Every man does have his characteristic attitude, but not all are suited to the purpose of art, indeed the artist would hardly dare to venture upon a pose which his sitter denominates an easy one; when he is most comfortable—"at home like, you know."

Nevertheless, by adroitness the photographer often discovers, by some movement of the sitter, something indicative of his individuality. The trick is to divorce the mind of the sitter from himself. Self-introspection is obstructive to all success, and the male is a more susceptible victim to its influence than the female.

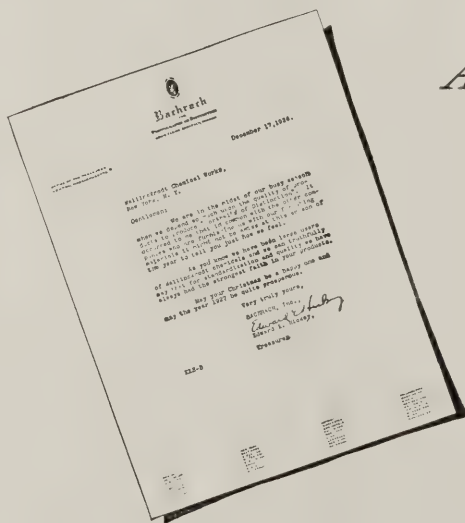
The woman, to be sure, is desirous of securing an adequate exhibition of her natural charms, but her attention is divided between this essential and the other equally important feature, the presentation of the costume, but man, indifferent to this latter, suffers himself to be self-absorbed with the outcome of his "counterfeit presentment," and the photographer can clearly read this in his countenance, and his concern is how to divorce the mind of the model from this obsession.

It is done, and so it is not irresolvable. We do see grand portraits of men made by photography. Constraint must be elimi-

nated and to effect its abolition, do not start in to pounce upon the victim the moment he enters your studio. Give him the impression that this is your easy day, and that it is your delight to serve him, and you will expedite things, and get successful issue, too.

The possession of intellectuality does not necessarily exempt distinguished men from this self-obsession. It is a human frailty incident with most humanity on the occasion of the perpetuation of individual physiognomy. I was asked on a time to photograph an eminent doctor of philosophy. He came, I saw, but it was an effort for me to conquer. He was particularly cognizant of his intellectual prerogative, and I saw at once how futile any attempt to fairly delineate him so posed; so I had recourse to the subterfuge of making dummy exposures until I wearied him and could suggest a temporary rest.

This gave him chance to relax and for a moment step down from his dignity; with the result, that self-consciousness fled from



*Ask the Photographer
who has used them*

From coast to coast
Mallinckrodt Photographic
Chemicals have won the unqualified
endorsement of Photographers of every
section of the country

*Write St. Louis Office for
free catalog*

MALLINCKRODT CHEMICAL WORKS

St. Louis • Montreal • Philadelphia • New York



TAKE YOUR OPERATING-LIGHT WITH YOU

BY INCLUDING IN YOUR OUTFIT A BOX OF

"The Light That's Always Available"

VICTOR FLASH POWDER

You are prepared in advance to illuminate successfully anything you may encounter, regardless of its location. Owing to its extremely high illuminating quality, very small quantities of Victor Flash Powder will accomplish wonderful results.

SOLD AND RECOMMENDED BY YOUR DEALER

J. H. SMITH & SONS CO., 1229 S. Wabash Ave., CHICAGO

his expression, and a fine characteristic portrait was made, while he was totally ignorant of the operation.

It is only courting failure to place a man, directly he enters your studio, according to a predetermined arrangement, and treat him by your time-honored and respected methods. We see evidence of this very procedure in the majority of men's portraits by the camera. The subject realizes that he must submit to dictation though convinced that the pose is not agreeable.

In the standing figure, a good rule is to prevent the subject resting equally on both feet, a position never conducive of ease. By the way, a young man should never be taken in a chair, even though only the bust is your intention. Standing, he will show better adjustment of the head upon the shoulders, because of the greater freedom of muscular action. Contrariwise, an elderly man should be seated. Old men show better lines when in a chair and, besides, the dignity belonging to age is indicated.

The management of hands, of course, is an item of consideration, but they are subject to the general rules of artistic composition and present the same impediment to harmony of mass as they do in any portraiture. Something must be done to prevent them interfering too much with general tonality. But where it is possible to have the hand made contributory to character expression, seize the opportunity.

Finally, we may say, have good space

relation for the figure in the allotted dimensions. Do not have a size of head suitable for 11x14 space coerced into a rectangle 5x7, but this does not imply the license of vast space area, unless the subject is benefited by the isolation. Crowded figures look as if imprisoned, and small figures in extension suggest the actors on the stage. A little judgment is therefore necessary in the adjustment of the subject to the allotted space.

Men's portraits may be more difficult for artistic presentation than the portraits of women, but if the result is successful, you have your reward.

✽

"Jim, how is it that you get better service from that itinerant iceman than I do? I give him a quarter every Sunday. You give him a quarter one Sunday and maybe ten cents the next."

"It's the uncertainty that keeps him happy."

✽

Friend—"I'm not surprised that you have rheumatism. You're getting old like all of us, and old age is attended by all kinds of infirmities."

Sick One—"Nonsense! Old age has nothing to do with it. My other leg is just as old and it's strong and limber yet."

✽

Aunty—"What became of that kitten you had?"

Niece (in surprise)—"Why, don't you know?"

"I haven't heard a word. Was she poisoned?"

"No'm."

"Drowned?"

"No'm."

"Stolen?"

"No'm."

"Hurt in any way?"

"No'm. She growed into a cat."

A Popular Lens, Popularly Priced—

VOIGTLANDER **Heliar *f* 4.5**

The lens that the best-known photographers have chosen for their finest portrait work, not only because of its superior optical qualities, which every photographer acknowledges, but because of its popular price.

It has ample speed—*f*4.5, possesses flatness of field, critical, brilliant definition and remarkable covering power. A portrait lens which renders a beautiful softness and roundness at full aperture.

Send for booklet on

New Heliar
Universal Lenses

No.	Focus	Size	Price
3A	8¼-inch	5 x 7	\$65.00
4	9½-inch	5 x 8	90.00
5	12 -inch	6½x 8½	130.00
6	14½-inch	7 x 9	170.00
7	16½-inch	8 x10	225.00
8	19 -inch	10 x12	265.00
9	24 -inch	11 x14	550.00

WILLOUGHBY
110 West 32nd St., New York, N.Y.

Reliable Photo Supply Houses

Eastman Kodak Stores, Inc.
(Formerly Glenn Photo Stock Co., Inc.)
183 Peachtree Street, Atlanta, Ga.

Burke & James
Manufacturers of Rexo and Ingento Products
223-225 West Madison Street, Chicago, Ill.

Central Camera Co.
Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores Co.
(Sweet, Wallach & Co.)
133 North Wabash Avenue, Chicago, Ill.

Norman-Willeys Photo Supply
Studio—Finishers—Engravers—Dealers' Supplies
318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co.
Photographers' & Photo Engravers' Supplies
208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc.
(Formerly Standard Photo Supply Co.)
213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc.
223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop
Everything Photographic
424 Grand River Ave. West, Detroit, Mich.

Zimmerman Bros.
(Eastman Kodak Co.)

380-384 Minnesota Street, Saint Paul, Minn.

Hyatt's Supply Co.
417 North Broadway, St. Louis, Mo.

W. Schiller & Co.
6 S. Broadway, St. Louis, Mo.

Eastman Kodak Stores, Inc.
356 Madison Ave., at 45th St., New York

R. J. Fitzsimons Corporation
Autochrome and Ilford Products
75 Fifth Avenue, New York City

Medo Photo Supply Corp.
Phones—Chickering 3843 and 3506.
223-225 West Forty-Sixth Street, New York

George Murphy, Inc.
57 East 9th Street, New York City
Our Monthly Magazine "Snap Shots" Free

Charles G. Willoughby, Inc.
Everything used in Photography
110 West 32d Street, New York

Eastman Kodak Stores, Inc.
(Formerly John Haworth Co.)
1020 Chestnut Street, Philadelphia

Bell Photo Supply Co., Inc.
(Eastman Kodak Co.)
410 Wood Street, Pittsburgh, Pa.



W. H. SALMON

W. H. Salmon, until recently Vice-President and Director of the Defender Photo Supply Company of Rochester, N. Y., has resigned to assume management of the New York City office of The Haloid Company, manufacturers of photographic paper. Mr. Salmon has been with the Defender Company, except for a short interval, for nineteen years. Beginning in a minor sales capacity, he was advanced from branch manager to general sales manager and finally to Vice-President and Director. His acquaintance with the photographic trade is country-wide. At the present time he is a member of the Executive Board of the National Photographic Exhibitors' Convention Bureau. He is a graduate of the University of Rochester and a member of the Theta Delta Chi fraternity.

Mr. Salmon took up his duties as manager of The Haloid Company's branch in New York City on January 3rd, 1927. He succeeds Mr. C. H. Daws, who has represented The Haloid Company in the metropolis for fifteen years and who now retires. The Haloid Company, whose factory is at Rochester, N. Y., maintains branches at New York, Boston, Chicago, Los Angeles, San Francisco and Seattle. Its officers are: Gilbert E. Mosher, President; J. M. Walmsley and E. C. Yauck, Vice-Presidents; J. R. Wilson, Secretary and Treasurer.

BURNET'S ESSAYS ON ART

The standard Art Book of the world. A reprint—better than the original edition.

\$2.00; Postage, 15 cents.

FRANK V. CHAMBERS, 636 Franklin Square, Philadelphia

The "Two-Way" Shutter

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.
KALAMAZOO, MICHIGAN



GOERZ

"Dogmar"

f:4.5 f:5.5

The lens of extreme high speed and brilliancy without flare or coma.

Ask Your Dealer

C. P. Goerz American Optical Co.
317 C East 34th Street - - New York City

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

Prices for Commercial Photography

WE have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY

636 South Franklin Square :: Philadelphia

KAN-RITE

is the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And you will get it—all of it, less a fair refining charge, if you send your Silver Residues of every description to

KANTRO-GUNNELL REFINING CO.

PORTAGE, WISCONSIN



In the Service of the Profession

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

Our Specialties :

ENLARGING IN ALL ITS BRANCHES
DISTINCTIVE PORTRAITURE WORK
WATER COLORS
OIL PAINTINGS
OIL EFFECTS
ART PRINTS
ASTRO TONES
GUM PRINTS
PORCELAIN MINIATURES
IVORIES

Write for price list No. 8.

Consult Blue List No. 2 on Specialty Work for your Amateur Trade.

BLUM'S PHOTO ART SHOP, Inc.
1021 North Wells Street CHICAGO

Save 25% to 60%

On Slightly Used

Cameras, Kodaks and Lenses



Our Bargain Book and Catalog contains things that the professional and amateur photographer needs.

**SEND AT ONCE
FOR YOUR COPY**

You will find the most up-to-the-minute Cameras, Lenses, and supplies of every description, both used and new, listed therein at startlingly reduced prices. Thousands have been pleased with our Bargains and business methods. We can do the same for you. Every item is guaranteed and a

10-DAY FREE TRIAL

is granted, after which time, should the outfit prove unsatisfactory, same can be returned and your money will be refunded. Can anything be fairer or squarer?

CENTRAL CAMERA COMPANY
112-M, South Wabash Ave., CHICAGO, ILL.

AS WE HEARD IT

Rupert Zierer has opened a studio in Plymouth, Wis.

W. M. Watkins, of Palestine, Texas, is building a new ground floor studio.

The Bunnel Studio, Rochester, N. Y., was badly damaged by fire on December 6. Loss \$5,000.

Fire damaged the studio of Fred Hodges, Utica, N. Y., on December 12 to the extent of \$200.

T. J. Wheeler has opened a new studio in the First National Bank Building at Fairfax, Minn.

H. H. Cannon, formerly of Charleston, W. Va., is now in charge of the Weirton Studio, Weirton, Ohio.

Henry A. Soroel, manager of the Morrison's Studio, Chicago, died of heart disease on December 1.

Wm. Hall, photographer, of Cadillac, Mich., died on November 25 from apoplexy. Aged 70 years.

Florence Lathrup has purchased the Mason Photographic Studio at Mason, Mich., from Lulu Pearson.

J. W. Noyd, trading as the Shaeffer Photo Supply Co., Houston, Tex., has filed a petition in bankruptcy.

O. H. Mulvane, of Kansas City, has purchased the Bullock Studio, of North Platte, Nebr., from Bob Bullock.

J. W. Rode, formerly of Berkeley, Calif., has bought the studio at Polson, Mont., from Herman Schnitzmeyer.

The Botz-Morrison Studio, Milwaukee, Wisc., was damaged by fire on December 13. Loss stated to be \$40,000.

Charles J. Wallis, photographer, of Ottawa, Can., died on December 19 from injuries received in an automobile accident.

Fire of an unknown origin totally destroyed the Groveton Photo Studio at Groveton, Texas. Loss \$3,000. No insurance.

Peter W. Traulsen, photographer, of Hooper, Neb., died on December 2, of cerebral hemorrhage. Aged 64 years.

Fire completely destroyed the Fawdry Photographic Studio at Calgary, Canada, on December 22. Loss estimated at \$6,000; insurance not stated.

Edward A. Zimmerman, photographer, Johnstown, Pa., died on December 10. Aged 80 years. He had been a photographer for over sixty years.

Donald Miller has purchased the studio at Burlington, Kans., from Mrs. Loretta Grennan. Mr. Miller had sold the studio to Mrs. Grennan about a year ago when he went to Florida.

An interesting catalogue of 154 pages of everything needed in a studio or photo finishing plant has just been issued by Norman Willets Photo Supply, Inc., Chicago, Ill. A copy will be sent free upon request.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1014  Wednesday, January 12, 1927

Price, 5 Cents
\$2.00 per Year

CONTENTS

Editorial Notes	35
The Value of a Good Mailing List (C. H. Claudy) . . .	37
Direct Mail Advertising (Homer J. Buckley)	38
Illustration by Minya Duhkoop	39
" " " "	41
What "Course of Dealing" Can Do (Elton J. Buckley) .	47
Build Business by Giving the Customers What They Want (Frank H. Williams)	49
Has Photo-Art Style?	53
The Advertising Budget (Frank Farrington)	55
P. A. of A. Traveling Loan Exhibit	57
As We Heard It	58
Classified Advertisements	59

2nd Vice-President of the P. A. of A. and enthusiastic and interested in his new position. John Teunisson's greeting was a photograph of oleander blossoms, while H. H. Miller, of Mexico, sent us a calendar. We cannot very well afford to overlook the greeting that came from "across the pond" from our English friend, Marcus Adams, in the form of a neat folder. Upon opening the folder we were greeted with the photograph which he had autographed. Neither can we overlook the card sent us by Mr. and Mrs. Sherman E. Surdam. Mrs. Surdam, it may be remembered, is our own Mabel, formerly a member of the P. A. of A. Board and an exceptionally fine little woman. The card sent us by George J. Kossuth (a caricature of himself) is enough to make us start the New Year right with a smile. The Strauss Boys, Louis and Charles, sent us a most original greeting. The A. R. Buehman's, of Tucson, Arizona, sent us a "spiffy" card of "the wonderful Arizona scenery" about which our friend Al was always talking when a student at the P. A. of A. Summer School last Summer. Tom Bate, of Prescott, is another booster for Arizona and certainly has sent us some beautiful pictures.

Our old friend, George H. Hastings, oldest living Past President of the P. A. of A. and still interested in Association activities,

Editorial Notes

More Greetings

Such an influx of greeting cards, both Christmas and New Year's, still are finding their way to our desk. The P. A. of A. Students who remembered us are David McCaa, the quietest young chap in the class of 1926; W. O. Gerdes, Carl E. Petterson and A. R. Iwata, from Canada.

Jim Schriever remembered us with an attractive brochure of his new studio. Anyone interested in remodeling a studio or building a new one should write Jim for a copy. Mr. and Mrs. Lee F. Redman, Mr. and Mrs. John E. Garabrant, Mr. and Mrs. Chas. Walinger, The Fehlys and D. D. Spellman did not forget us, either. D. D. is the

now residing in Watertown, Massachusetts, remembers us with a personally written letter, as did Wm. Bruce Poynter, of Cincinnati, and Lawrence B. Morton, of San Francisco. Lawrence hasn't attended a Convention since the one held in Milwaukee in 1924, but he will long be remembered as the man who made the large and beautiful circuit enlargements.

✱

Photographs by Wire

It is but a short hop from a scientific marvel to a commercial success. In this age of progress, the thing that only yesterday was considered as hardly a possibility, is today an accomplished fact and assimilated as a matter of course. An example of this rapid evolution of inventions lies in the announcement by the American Telephone and Telegraph Company that offices for the commercial transmission of photographs by wire are now open at Cleveland, Boston, New York, Chicago and San Francisco.

✱

Taxing the Scalpers

Pine Bluff and other cities of Arkansas have been invaded by itinerant photographers whose only appeal to the public is in the matter of price. These hangers-on in photography manage to stir up a certain amount of business by a house-to-house canvass. They are always smooth talkers, and are strong on promises. Their class is properly to be regarded as a nuisance to legitimate practitioners and to the public at large.

The established photographer is a personable citizen, helping to support local government and institutions as a taxpayer. If the people would reflect for a moment, they would see the justice of patronizing professionals instead of peddlers.

The one way to stop these scalpers has lately been put into effect in Arkansas. Ordinances now provide that they take out licenses at a good stiff figure, or, if they persist in their evil courses, they stand a chance of viewing scenery from the barred windows of the city jail.

Culver of Montana

Dean of photographers in his section, the famous Judith Basin, Montana, of which Lewistown is the business center, William Culver can hark back to the time when that part of Montana was as wild as it comes, redskins and all.

Fifty-seven years in the photographic business, and forty years of professional service from one studio location in Lewistown, is his record.

Probably one of the most interesting features of Culver's establishment is a long framed display of photographs of old timers, some eighty persons, men and women, affectionately known in the community as "The Pioneers." All of them were residents of Lewistown in the eighteen-eighties, and all the portraits are by Culver himself.

✱

The Passing of a Notable Studio

Improvements in the Paddock Building in Watertown, N. Y., wiped out the glass covered roof that admitted daylight to the old Arcade "Photograph Gallery."

Under this skylight, a photographer posed his subjects against a background of painted trees and Grecian columns. It is related, in the counties of Jefferson, Lewis and St. Lawrence, that Charles S. Hart established the first "gallery" in Watertown in 1852, and practiced there for over fifty years. Hart made the acquaintance of one Charles Westcott, a pupil of Samuel F. B. Morse, who, in turn had been a pupil of Daguerre in Paris, and as a result, Hart produced great numbers of daguerreotypes in the early 60's.

Among the treasures of many of the old families of Northern New York there may be found daguerreotypes in leather cases, originating in the old Paddock Arcade—grandfather and grandmother, pictured on their wedding day; Uncle Sylvester in whiskers and the army uniform of the period; Aunt Flora in profile—her back hair done into a bun as tight as though screwed on with a monkey wrench, and little cousin Peleg, at the age of four, wearing a plaid dress and the expression of an angel in pain.

The Value of a Good Mailing List

C. H. CLAUDY

He has been unusually successful in direct-by-mail advertising of photographs. I asked him how he accounted for the fact that he was able to do so much better with this medium of getting business than many of his confreres in the business of making portraits.

"I think it is because I take such care in the making and keeping of my lists," he answered me. "Direct-by-mail advertising is cheap and effective only in proportion to the number of people you reach who respond to your appeal. Let me put it this way—suppose I was able to employ the very finest advertising writers in all the world, expense no object. Suppose I had the best of printers get me up the most elaborate of booklets, again, expense no object. And then suppose I had a perfect list of all the inhabitants of the Fiji Islands or Iceland, and sent out my announcements to them. I wouldn't get one single order. My ammunition would have been all right, but my aim would have been so poor that I wouldn't hit a single prospect.

"It's like that with me, and the work I do. I make it my business to see that the lists to which I send out announcements, broadsides and printed matter are lists of real people, people who are still alive, and who live where the mail goes. The perfect list of one thousand of today will be a list with two hundred wrong in a year's time. Those two hundred will have died or moved away or otherwise put themselves beyond my reach. Not to keep the lists up-to-date is merely wasting all the printed matter, all the postage, and all the effort put into the preparation and mailing.

"I suppose you want to know where I get my lists in the first place. Well, of course, the foundation of any list is that of customers—those people who have stated in the strongest of ways that they are interested in you and your work—by ordering and paying money. But a list of has-been customers grows as stale as any other lists.

I can supply no guarantee to a customer that he will not die, and so I check up on my customers' list as well as on all my other lists.

"I said all my other lists—because I have several. I have, for instance, a separate list of names of people who have expressed interest, but have not become customers. People who come in with their friends, for instance; I get their names and their addresses when I can, but I don't make the error of sending to them the same material I send to customers. That is one place where a lot of photographers make a mistake, it seems to me. They try to save money on their ammunition, by having only one kind. Of course, it is cheaper in the first outlay to have just one booklet or letter, and send it to every one, but it is expensive in that it cuts down the results. I try to send material to the prospect list which is particularly appropriate to them, and to the customer list, I allow myself a little more intimate appeal as seems right to people who have already tested the quality of my work and found it good.

"Then I have a special file of re-order cards—these are customers who, for one reason or another, have not responded within a space of two years to advertising asking them to sit again. To this special list I send an attractive proposition for reprints from the old negatives, and you'd be surprised how many people will reorder that way and who will not resit. Particularly is this so of men, who do not like to sit. Their wives drag them into the studio, or they get elected grand exalted sachem of the independent order of whosis, and have to have their pictures made, but you'd think they had taken an oath, 'never again.' Men like this, who regard the picture work as 'all wet,' can often be persuaded to reorder from the old negatives, once they understand that it is cheaper than a new sitting and no trouble at all!

"I keep a special file for children, and

every new baby in this town gets on it, unless I have reason to think—as from an address in a poor part of town—that the family is not one in those circumstances which would naturally permit an order at from twenty to seventy dollars a dozen, which is my normal price range. Mothers love pictures of their babies, and especially when the child is very young, will often respond to advertising, even two or three times a year.

"I have a my 'bride and groom' file. When engagements are announced, down go both names in this file. When the wedding is announced, off goes some advertising. two or three weeks before the first anniversary, I always send out a plea looking to

the party of the other part getting a picture for a 'first wedding present'; and a whole lot of very nice orders do I get from it, too. You'd be surprised at the number of one year bride miniatures I make—little wife seems to have the idea about that time that hubby needs a miniature in color of her to keep on his desk or somewhere!

"It's all in the lists. I pore over them—I slave over them. It's the best part of my job, and I never have found it irksome—or that it didn't pay. When I hear that some photographer has spent a hundred dollars on postage stamps, and that they didn't pull in the business, I always suspect his lists!"

Which may be food for thought for the man who has lists not up-to-date.

Direct Mail Advertising*

HOMER J. BUCKLEY

I am reminded of the story told by Raymond Hitchcock when playing in the "Follies" in one of his recent appearances in Chicago. Raymond Hitchcock came to the footlights in a white flannel suit and with a red necktie on, and did a monologue stunt. Among other things he tells about this experience: "I was going down Michigan avenue, in your fair city, accompanied by Mrs. Hitchcock, when passing in the opposite direction was a very charming blonde lady. As she passed by, I tipped my hat and said, 'How do you do?'"

"Mrs. Hitchcock turned to me and said, 'Raymond, Raymond, who is that?'"

"I said, 'Tut, tut, dearie, I am not worrying about whom I am going to tell you she is; I am wondering who I am going to tell her you are!'"

I am prompted in relating that story to you as the result of the rather brief introduction given me on the part of the Chairman this afternoon.

I think it was Mark Twain, the famous humorist, who related this experience in his lifetime a good many years ago. Mark Twain owned and edited a newspaper down in Hannibal, Missouri, to be exact. One day he received a letter from a suspicious subscriber, which read, "Dear Editor: Is the finding of a spider in the columns of your newspaper the sign of good luck or bad luck?"

The humorist and editor immediately replied by saying, "Finding a spider in the columns of our paper is neither good luck nor bad luck. The spider was looking over the columns of our paper to see which merchant was not adver-

tising so that he might go to his doorstep, spin his web and live a life of undisturbed peace forever afterwards."

I think this story as related by Mark Twain might be aptly applied to a good many photographers throughout the United States as I have come to observe them, and see them in my contacts from year to year.

The subject of my discourse with you this afternoon is "Direct Mail Advertising as Applied to Your Business." Let us first understand what direct mail advertising is. Direct mail advertising is one of the oldest forms of advertising; it is neither a mystery nor a miracle; it is just plain common sense intelligently applied. The basis of direct mail advertising in every business is this: The customers of that business are the prospective customers of that business. The very first thing to do, whether you are starting out in a small way or in a large way, is definitely to find out who your customers are, make a list of them, and go after them in a systematic way regularly, telling them about the merits of your business. Whether you are a portrait photographer or a commercial photographer, or if you have a store devoted to artists' material, or what not, tell your customers about your business. The average business house today is not getting fifty per cent of the potential sales from its present customers among the trade it is serving, if it only understood it correctly.

PHOTOGRAPHS
Live Forever

*An address before the Convention of the Photographers' Association of America, Chicago, Ills.



MINYA DUHRKOOP
HAMBURG, GERMANY

Analyzing Business

I recall not long ago having a talk with the merchandising manager of the great department store of Halle Brothers, in Cleveland. In talking with this gentleman, I said to him, "To what extent do you get business from the regular customers of your store?"

He said, "Just what do you mean by that question?"

I said, "All right, take 1,000 of the very best families that have charge accounts in your store, those who live up in the Cleveland Heights and Shaker Heights sections, the very best residential sections of your city; tabulate those names and check them against the departments of your store and find out for yourself to what extent those customers are really customers of your store."

When is a customer a customer? When they buy something once in a while or occasionally, or when they are with you throughout the year, and when they are using your service to the fullest extent possible in connection with their domestic life or their business life? It is only when they are with you throughout the year and using your service to the fullest extent possible that they are customers of yours.

So he made this test. He took 1,000 names and checked them. In that particular store they have eighty-five different departments. He found this surprising result: 488 customers out of 1,000 purchased shoes, the balance did not; and so on in different ratios in each department of the store. The department that led was the hosiery department, the department right inside the main door, the main entrance of that store. He was surprised, he was amazed. He said to me, "Mr. Buckley, from this day on a very large large percentage of our sales promotion and advertising effort is going to be applied to our present customers. The customers who are not buying their millinery from us now are going to be told of the virtues of our millinery department; the customers who are not buying shoes from us now are going to be told repeatedly, month after month, about the virtues of our shoe department.

"In the past we have been spending eighty-five per cent of our advertising appropriation, what for? To bring new customers into our store and we have been neglecting the old customers, the customers who knew our service, but who only used it partly."

While that may not apply in the same details week in and month out in the year in your business, as it does in a general merchandising store, yet the fundamental principles are the same, and the potential possibilities are just as great for you if you will only understand it. I say to you I can do a lot for any photographer in this country, I care not whether he is a portrait photographer or a commercial photographer, if he will just give me the list of names of his customers and put me on his payroll as

an ordinary clerk. I am speaking now of the things you can do with any person in your business. Give me that customers' list and that is all I want, and I can work in it. You do business for one member of the family, five or six others are neglected, the children and the adults. You may take pictures for one adult in the family and neglect the others, and satisfy yourself that he is a customer of your business.

Direct Mail Advertising

The daily papers in every community, large or small, and particularly in the small towns, offer tremendous potential possibilities for the development of ideas and suggestions for every photographer to build his business twenty-five per cent in this next year. These social functions, these anniversaries, these birthdays, these births, these marriages and a thousand and one things that are transpiring in every community, which are revealed to you every week—yea, a great many times every day—offer suggestions for going after business by the simple, inexpensive process of using direct mail advertising.

There are certain virtues about direct mail advertising that I want to point out to you. I say there are five distinct advantages of direct mail advertising that you, as photographers, can use that will not show your hand to your competitors in the field, and it will not be adverse to your method of doing business. First, you can segregate your list, your prospects and your customers, into groups, into classes, or into general lines, depending upon the proposition that you have to offer. Segregate them and talk to them in a simple, effective letter message. My friends, direct mail advertising is made up of many forms, letters, folders, booklets, broadsides, circulars and a thousand and one other ramifications that you might use, but I say to you, in all sincerity, that the oldest form of direct mail advertising is the letter. It has probably been abused more than any other form of direct mail advertising, and yet today, in my opinion, the letter is the strongest selling weapon that any business man can use, if he uses it judiciously. It may be twenty-five letters here or thirty letters there, it may be frequent reminders to your customers on anniversaries and birthdays and celebrations of different kinds in advance of those days, showing to them that you have a record, that you are recording that date and keeping up with it.

I say to you if you will apply a simple message, don't try to build around any high-brow copy or high-brow ideas, make it simple, make it just as you talk, it will be effective. I have been asked frequently by business men and by students in advertising classes, "How can I acquire the art of tersely writing a good letter?" You and I know in the mail that we receive from time to time in our homes certain letters stand out wonderfully well to us, and if we analyze why they stand out well, we find that the writer of the letter is an intensely



MINYA DUHRKOOP
HAMBURG, GERMANY

human individual. You will say, "I can almost hear Mamie talking; she writes just as she talks," or "I can almost hear Tom saying that." That is the type of a letter that makes a hit with you. Why not apply the same fundamental principles when you come to write a piece of advertising literature, either in a letter or a piece of printed matter, on behalf of your own business? Be human, be courteous, be kind, be considerate, but, above all things, be human, because you are writing to human individuals. I say that the simplest rule you can apply in the preparation of material that I can give you is, write just as you talk, just as though the customer was in your store, and say only in that letter what you would say were the customer right there. If you will follow that practice, I will guarantee you will write a good communication.

The second point is this: There is no waste in direct mail advertising, if intelligently employed, because it offers opportunity definitely to determine direct results. We hear a great many advertisers say, "Well, I have run so many inches every once in a while in my local paper, and I don't get results." My friends, the type of general advertising that you will be doing in your local paper will accomplish just one thing for you. It is prestige and good will advertising to the masses; newspaper advertising and billboard advertising are mass advertising. It is a speech to a crowd. Direct mail advertising is one communication to one individual in his home or in his office. You can say to that individual just what you would say were he in your studio. That is the difference between direct mail advertising and newspaper and billboard advertising, the three mediums which offer potential possibilities for you to use.

I say if you are in a community that has a mass appeal to all the community, use newspaper and use billboards if it is economical for you to do so; but if you are in a community like most communities, where you are in neighborhoods that are devoid of a mass appeal, then your best bet, your most economical attempt in advertising, is direct mail advertising, because you can control it down to a small unit. I don't care whether your business is \$5,000 a year or \$50,000 a year or five times that amount, you should be doing something regularly, direct by mail, in a simple way to a special list throughout the year, governing unseasonable conditions, and particularly should you be building repeatedly from among your present customers.

Please Your Customers

The best asset you have on your books is a satisfied customer. The way to keep that satisfied customer is to tell repeatedly the customer of your service, of your appreciation for his business, and do it direct by mail in a friendly human way. I will guarantee to any photographer that if he will follow a systematic

plan along that line, he can increase his business immeasurably by such a process.

The third advantage about direct mail advertising is, it is timely, and can be regulated and controlled to the very last minute. In other words, you can take advantage of conditions opportune to the season, the school season, graduations, a thousand and one of those things that apply to your business that you can get to. The same thing is true in the industrial and commercial field. There are trade seasons in all lines of business. Twice a year the great furniture mart is being shown in Grand Rapids and Chicago and Jamestown, when the furniture companies make the great displays. Once a year the great automobile salesmen exhibit their products, their new models. There are seasonable conditions in every industry and they can be taken advantage of by the photographer, if he is on the job and applies economical direct mail advertising.

Fourth, it is secret. You do not have to show your hand to your competitor. That is one of the great advantages of direct mail advertising. The minute you put your advertisement in a local newspaper or on a billboard, it is an invitation to every one of your competitors in the same town to go and do likewise. Perhaps in some circumstances it is highly desirable that they do, because the greater demand that we can create for photography, the higher appreciation we can create for it coöperatively, the better it will be for the business. But there are certain times and certain trade conditions for immediate business where it is distinctly to your advantage to keep your own selling plans a secret and not show them to the world. Therefore, direct mail advertising offers you the economical way out.

Fifth, you can place in your customers' hands certain types of information, with a post card or an inquiry blank, so they can fill it out and sign and mail it in to you. That is one of the great outstanding advantages of direct mail advertising.

Don't Allow Your Business to Slip

We, who have made a study of retail business—the business that has to do with bringing the consumer into the store in all lines—know that a business, in order to succeed, must retain every year eighty-five per cent of its customers. When a business does not retain eighty-five per cent of its customers, it is slipping. We are allowing fifteen per cent for damages, removals and a thousand and one other things that might transpire.

I have some very interesting figures here that I want to give you of a certain advertiser, gathered in checking over his list of customers that he had done business with in 1924 and did not do any business with in 1925. He found that he had 387 names on his ledger that did not buy in the succeeding year, and he was con-

siderably worried about why those 387 customers had discontinued buying. You men who are in commercial photography and dealing with industries and manufacturers, this applies to you one hundred per cent. When you go back home, go to your ledgers and check back the list of customers that you did business with in 1924 and in 1925, and ask yourselves why those customers have quit buying. I wonder to what extent you might be able to answer the question to your own satisfaction.

This man answered it. He sent a letter to the entire 387. I want to read it to you. It is a letter, in substance, that every one of you might apply in your own business, particularly you commercial photographers, to the same extent. There is nothing unusual about this letter except that one thing—it brought results. This was sent, mind you, to customers who hadn't purchased in this store for a period of eighteen months.

"My dear Mr. Smith:

"If one of these days you should discover that a mighty good friend of yours, to whom you had given the best you had in the way of friendship, courtesy and understanding, had suddenly stopped visiting with you without apparent cause, you would want to know why, wouldn't you? This business, which has taken me twenty years to make successful and highly esteemed, is the biggest thing in my life. My customers in every sense of the word are my best friends, for they make my success a reality. You are one of them. I have honestly tried to give you the best I had in every possible way. It is nearly a year and a half now, or more, since you have been in this store. Being human, it is possible that I have done something or sold you something with which you weren't thoroughly satisfied. If this is the case, won't you come in and tell me about it, just as one good fellow to another, even now if you weren't satisfied with the last purchase? I will make things right in the way that will suit you. There is no suggestion that you need to buy anything. I would appreciate, though, having an opportunity of talking it over with you.

"Yours very truly."

This letter was sent to 387 former customers; 325 either responded to the letter by writing or by telephoning or came into the store to tell the reasons they had not bought. The sum and substance of it all was this: sixty-eight per cent of the total had discontinued buying because of indifference. What is indifference in a business? Indifference in a business is a failure on the part of the proprietor in many cases to appreciate the value of little things that go to make a satisfied customer, a promise that he failed to keep that he didn't regard as very much, but which was very important to the customer, an unfortunate collection letter. The customer no doubt said to his friends,

"I am off of them. I will never go there any more. They have got the last job from me they are ever going to get."

My friends, seventy-five per cent of the people who quit buying, who quit doing business with you, never complain; only twenty-five per cent of the people who quit buying from you complain. The twenty-five per cent who complain are your real friends; they are giving you a chance to square yourself. The seventy-five per cent who never complain are not your friends at all; they just close up like a trap, as far as you are concerned, but they go to the Rotary Club, and they go to the Kiwanis Club, and to the Chamber of Commerce, and to the church socials, and to the country club, and they tell their experience, and just that whispered poison of a dissatisfied customer, my friends, travels so fast. The truth can never match up with a lie. That little affair that you thought was because the party was a grouch, and you just got rid of a poor customer, is doing you more damage in that community than anything you can think of. I say no business man, I don't care what business he may be in or how much real estate he may own in that town or how independent he may be, if he wants to succeed as a prosperous business man in a small way, or a large way, can afford to have any customer ever leave his institution a dissatisfied customer. It is his job to see that that customer is satisfied.

I know there may be customers about whom you might feel down in your heart you are better off if you don't have their business. All right, don't have their business, but for God's sake have their good will. If you can't get their good will by being kind and courteous to them, then it is an impossible case. In ninety-nine cases out of one hundred you can have their good will if you will apply just the simple direct methods; the human appeal, the simple, ordinary letter mailed to your customers from time to time, just as this man did, telling them you appreciate their business, and if anything has gone wrong, you want a chance to adjust it.

Holding a Good Customer

I will give you a case which happened in my own home, just to show you how customers do react to little things in a business. Some months ago, one Sunday morning in my own home, I was changing my linen, and I had taken several shirts out of a dresser drawer and put them back again, and my wife said, "What is the trouble?"

I said, "The bands on these shirts are all frayed. That laundry is going to the bad. We had better quit them." I said it in a spirit of irritation, as a man does under similar circumstances. I thought no more about it. The following night, Monday evening, at the dinner table my wife said to me, "I have changed the laundry."

I said, "My dear, you didn't take me seriously about that?"

She said, "Yes, I did. I gave it to another laundry."

I said, "How did you do it?"

"Well, when the laundry man came to the door this morning I told him he couldn't have the laundry any more because Mr. Buckley was dissatisfied."

"Who did you give it to?"

"I gave it to a man in a suburban town four miles away."

I live in a suburban town eighteen miles away. She went four miles to give it to this laundry that delivers in this town. I said, "Let's see what happens. Let's see what kind of a business institution this laundry is. We will see what the proprietor thinks of his customers. We will see what happens."

I had been doing business with this laundry for ten or twelve years. I was a fairly good customer, at least I have a feeling that I ought to think so. They got a check from me regularly on the 10th of each month. That is one bill I used to pay promptly. Frequently, throughout the year, not having a maid in the house, our laundry bills were rather heavy, because a good deal of the flat work was sent out.

A week went by and a month went by and not a word from this laundry. My pride was hurt, men and women. I am just a customer, a red-blooded human individual. I felt that my business with that laundry for ten or twelve years was of sufficient importance for at least somebody in that business to take notice of it, and my pride was hurt. If I had received a telephone call or a letter, in substance, reading like this, "Dear Mr. Buckley: I have just discovered that we are not getting your laundry business. Has anything transpired in our relationship to cause dissatisfaction on your part? We are human individuals down here. I have 150 people employed; I know in dealing with 150 employees mistakes are sometimes going to occur that I don't know anything about and that I wish would not happen. I try to maintain the standards of efficiency in my business; I want my customers to think well of me. I want to give them a good service. I want them to feel that I am the right type of a man to do business with. If I have failed in any respect to satisfy you, won't you give me a chance to get that business back, Mr. Buckley?" they could have had that business back so fast there wouldn't have been anything to it; but I didn't get any such letter, and I will say to you in all sincerity (and I am not a prude in saying it, either) that hell will freeze over before that laundry will ever get the business from me. As a matter of fact, I am standing for a worse service on the part of the other laundry, but I will continue with them, because my pride will not let me go back to the other one.

Am I unfair or unjust in that? No, I am just you and your customer. That is just the reaction your customer doesn't forget. Give consideration to that customer; that customer can be a booster for you, she can go into the neighborhood, to the clubs and the socials and tell of your service, your fine spirit, your wonderful personality, that it is a fine place to do business. "I like to go into that studio, he is always so nice to the children, he is always this and that," telling about you.

I say the poisoned whispering of an inflamed mind for evil will work the opposite to good. You do a good turn for the average woman customer in any business and she will go to the other end of the world to boost for you. I say watch that in your business; watch it carefully, and there is only one way you can watch it, that is to intelligently apply direct mail advertising to your customers and keep after them. When you make a delivery, use the right kind of a letter a month afterwards to see if they are not satisfied. Ask them to speak of the frames they bought from you.

Jordan said in his speeches from the platform that he can guarantee any salesman in the automobile business \$10,000 a year if he will just do one thing. Just take a list of satisfied customers and work on those satisfied customers, because he says every satisfied customer is good for five more sales if you know how to handle it. That is the fundamental principle in the automobile business, and it is no different for you in the photograph business. You can apply it.

Put Snap in Your Advertising

I said something about being human. You know you don't have to be an advertising psychologist to do this work. I know some people back in their minds are saying, "I wish I could get that fellow Buckley to come to our little town, Marcellus, Iowa, or somewhere else, to write some of my letters." You don't need me. You can do this yourself if you will just apply the human touch. Be natural, write just as you talk; you don't have to study advertising psychology or advertising writing. Vice-President Marshall one time, in one of his public discussions, said that what this country needed was a good five-cent cigar.

I say what we need in direct mail advertising today is good advertising copy, and good advertising copy is just plain common sense simply and tersely and concisely told. Make your letters newsy, have a point to them; make your copy that you write newsy, get away from stereotyped phrases. This has always been a mystery to me: you meet people who are very interesting conversationists, you can sit an evening and have a wonderful one or two hours' conversation with them, but let those same individuals write you something, and they will indulge in stereotyped phrases, "I take my pen in hand," the kind of phrases that are

PHOTOGRAPHS

Tell the Story

absolutely passé. If they would just be the same interesting individuals in writing copy as they are in conversation they would get somewhere.

Make your letter newsy; make your advertising material newsy, make it timely on events, and you will get somewhere with it. I remember some years ago, when I first started out in journalism and advertising work, the lecturer before our class on advertising was defining news. He said, "If a dog bites a man, that is not news; but if a man bites a dog, that is news."

Make it timely. There is a wonderful opportunity for any man in any business to take advantage of timely events in the community, newsy events that will cause his letters to be read. If you will apply those fundamental principles, I am sure you are going to get somewhere in the plan of using direct mail advertising.

Just one thought in closing. Get a list of your customers. Those of you who haven't got a list of your customers, your ledger offers that. Your cash customers ought to get a sales slip, and every time get the name and address. Tabulate all the information you can on that customer. Those of you who are in the portrait photography business get a record of the family, how many there are in the family, how many adults, how many children, a record of the births and anniversaries and a lot of other information and have a follow-up system coming up regularly. Those of you who are in the commercial field, study the timely events of your customers, learn who are the people in that business who influence purchasing. Most solicitation is lost by putting it in the wrong place. Find out who is the man who either buys or influences the purchaser, and don't forget that influence in your commercial work. The man in that business who influences that purchase is the man to repeatedly get your story to.

Adopt a systematic plan of doing it regularly, even if you are only spending five dollars a month. Don't stop, keep right after it. I will guarantee any photographer, I care not what particular territory he is in or what particular specialized function he is following, who will adopt a few of these simple fundamentals will increase his business twenty-five per cent within a year's time without fail.

✱

Mother—"Mary, aren't you getting too big to play with the boys?"

Mary—"Oh, no, mother; the bigger I get the better I like 'em."

THE CAMERA

The Photographic Journal of America

Everything that is interesting for the amateur, professional and technical photographer will be found in

THE CAMERA

The Magazine You Should Read

Right up-to-date.
Beautifully printed and illustrated.

\$2.00 per year

Postpaid in United States and Canada.

20 cents per copy

FRANK V. CHAMBERS

Publisher

636 Franklin Square, Philadelphia

Chemical Common Sense—

ALL PHOTOGRAPHERS NEED IT

Some are born with a chemical sense, others have it forced upon them in the high-school days, while others acquire it easily through

Materia Photographica

By ALFRED B. HITCHINS, Ph.D.

A handbook of concise descriptions of the chemical substances used in photography.

- I. International Atomic Weights
- II. General Chemicals and Raw Materials
- III. Developers
- IV. Dyes: Sensitizing; Desensitizing; Filter; Filter Transmission Tables; Filters for three-color work; Filters for the dark room; Dyes for tinting motion picture film, lantern slides, and transparencies
- V. Conversion Tables
- VI. Conversion Rules

Paper covered, it costs only 50c. Cloth covered copies are \$1.00 each. Your copy will be mailed out the same day we receive your order if you use the little coupon.

— TEAR OUT COUPON —

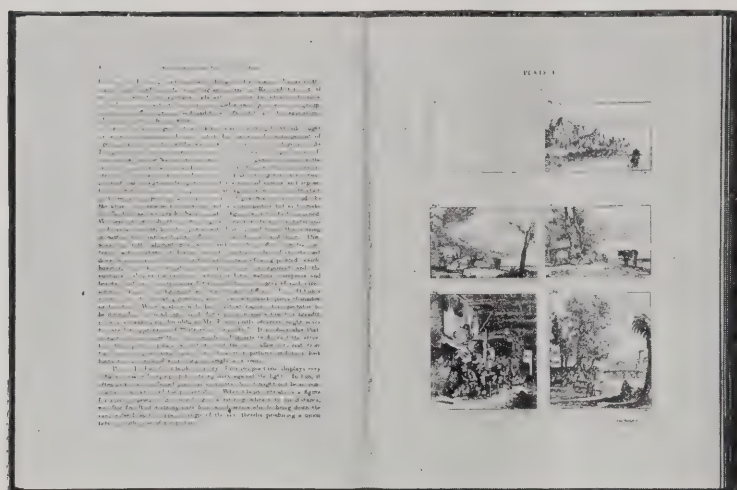
FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia, Pa.

Enclosed find { 50c Paper } for Materia Photographica.
 { \$1.00 Cloth }

Name

Address



¼ Actual Size

Page, 7½x10½ inches

101 Pages

Burnet's Art Essays

Illustrated

with

Examples from
The Great Masters
of the
Dutch, Flemish, Italian,
and English Schools

Adopted by all the prominent
Art Schools throughout
the World

Do your prints show

Selective ability
Concentration of interest
Gradation of light and shade
Decorative quality
Nice disposal of lines
Balance of masses
Relief
Pleasing pattern
Novel and pleasing composition

Check yourself with this list. You can secure all these qualities in your prints—you can make every exposure a picture. The Table of Contents below points the way.

Table of Contents

135 figures
and
illustrations

PART I	
	Education of the Eye
	Measurement
	Form
	Perspective
	Lines
	Diminution
	Angles
	Circles
	Aerial Perspective
	Chiaroscuro
	Invention
	Composition
	Arrangement
	Harmony
	Harmony of Color
	Studying from Nature
PART II	
	Practical Hints on Composition in Art
	Composition
	Angular Composition
	Circular Composition
PART III	
	Practical Hints on Light and Shade

BETWEEN the covers of this unusual book, you will learn how to secure effective groupings; how to manage light and shade; how to get pleasing decorative pattern; how to get aerial perspective; and all the other things the critic demands in a picture. In fact, you get the secret of successful composition.

¶ In three sections, the author completely and practically covers all the vital principles behind successful pictures. He takes up first the education of the eye (the training of the eye to see pictorially), follows it with practical hints on composition, and concludes with practical hints on the broader subject—light and shade. You can correct your own defects, you can make every exposure more than a record!

¶ Burnet has simplified the manner of securing a working knowledge of art principles. He has lifted the principles of pictorial composition out of their crust of high-sounding phrases. In clear language he gives the fundamental facts, and illustrates them with his drawings and examples from the Great Masters.

Price - - \$2 per copy

Postage 15 cents

Order from your Dealer, or

FRANK V. CHAMBERS, Publisher

636 South Franklin Square
Philadelphia



LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

MR. BUCKLEY is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, MR. BUCKLEY will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply.



What "Course of Dealing" Can Do

This letter, which a New York trade paper sends me, offers the chance to discuss an exceedingly loose business practice:

In December, 1925, a manufacturer receives an order from a man for a certain amount of merchandise. The merchandise is shipped immediately and billed. Nine or ten months later, after numerous statements calling for payment of the account had been sent to the man who purchased the merchandise, he writes to the manufacturer stating that he is unable to dispose of the merchandise and is willing to return what is unsold and pay for what he has sold.

The manufacturer replies to his letter stating inasmuch as the goods were bought outright, and not on consignment, he would not agree to such a settlement, and requested a check in full at once. After three weeks or a month's silence the customer ships the merchandise back, together with a check for the part of it he has sold.

In your opinion, can the seller sue and collect for the entire shipment of merchandise? The merchandise consists of hair bobbing style charts carrying a line "Styles of 1926." The year 1926 being very nearly over, the charts are of no use at all to the seller and cannot be resold.

The negro in the above-described woodpile is probably what is known in the law as "course of dealing." I will explain in detail what this means further on, but will

say now that generally speaking, "course of dealing" is a sloppy plan of dealing which grows up between a seller and a buyer in which one of them, usually the seller, often forfeits a lot of rights which he otherwise would have.

Now let me consider this case as it would be without any "course of dealing." A sells B certain merchandise on regular terms. There are no special provisions in the sale, no unusual contract, no consignment, no string—simply a straight purchase and sale. The goods are delivered, but B finds them less readily salable than he expected. Most of them hang on, and B is confronted with two alternatives. First, clear them out at a sacrifice, which means loss, or second, get the seller to take them back. The goods have not been paid for.

If the case is this way, B wouldn't have a single inch of ground to stand on in his effort to get A to take the goods back. One party to a sale contract can't get out of it in any such way as that. A could sue him and collect in full and B would have no defense at all.

Now enters "course of dealing," the villain of the piece. This may completely change the situation. How it does it I can show from a case that transpired recently and which I chanced to observe. The facts were much like those in the case submitted by the correspondent; a buyer had kept some goods a long time without paying for them, and then suddenly returned them on the ground that he hadn't been able to sell them. The seller refused to accept them and sued for the purchase price. At the trial the

Do you study the lightings at the print exhibits with profit?

HAVE you admired and wondered as you passed along the walls and aisles of the print exhibits? Have you ever gone back for a second look at a print and come away again still wondering how the lighting was made!

Then **Towles' Portrait Lightings** can solve the puzzle for you. It will make you so familiar with lightings, that you can tell in a glance how an effect is achieved.

Towles' Portrait Lightings is a series of 37 lighting diagrams with illustrations. The diagrams indicate the location of the sitter, the camera, and the lights. They show you how to handle light. They will help you develop your creative ability. Once you have used **Towles' Portrait Lightings** you will get more ideas from exhibits and demonstrations. You will naturally increase the variety and quality of your own lightings.

Over 2,700 photographers are using **Towles' Portrait Lightings** to help them solve their lighting problems every day.

Send for your copy today. \$5.00 post paid

At your dealer's, or from

FRANK V. CHAMBERS PUBLISHER
153 NORTH SEVENTH STREET, PHILADELPHIA, PA.

Dollars and Cents

"I would not sell my copy of Towles' Portrait Lightings for \$50.00."—John Krchnak, Shiner, Texas.

"Worth many times its price and weight in gold."—C. L. Cote, Quebec, Canada.

"Would not be without it for three times its cost."—J. B. Pardoe, Bound Brook, N. J.

"That \$5.00 invested in Towles' Portrait Lightings has brought in more dividends than if I had invested it in Ford Motors twenty years ago."—Martin F. Lawless, Grand Mere, Quebec, Canada.

"Worth many times its cost. Saved me cost on one 'ugly' customer, alone. We take far less' take overs,"—Sextons Studio, Montgomery, Ala.

"My best buy during 1925."—Geo. E. Lawson, Bakersfield, Cal.

"Ideas and hints each worth the price of the publication."—Wright M. Pierce, Claremont, Calif.

"I would not be without 'Towles' Portrait Lightings' for three times its cost."—Frank A. Foil, Shelbyville, Ill.



The Portrait

FRANK V. CHAMBERS, Publisher,
153 North Seventh Street, Philadelphia, Pa.

Please send me a copy of **Towles' Portrait Lightings**. I want to become a lighting expert. Enclosed is my check or money order for \$5.00. I understand you pay the postage.

Name

Address

The Diagram

buyer proved that in ten years' dealings with the plaintiff seller, he had been educated to believe that the seller was willing for him to return goods that hadn't sold well, that he had done this repeatedly—he thought “at least a couple of dozen times”—and that in one case where there were special circumstances, the seller had told him before he bought that “*these* goods aren't returnable; you have to keep these whether you get rid of them or not.” The point of this was that the seller recognized the habit or custom and wanted to make this exception to it.

The court told the jury that if it believed

that this “course of dealing” had grown up between the parties, and that the buyer had bought these goods believing he had the right to return them if unsalable, as he had done so often before, and that the seller had not told him that this transaction was any exception to the rule, then the seller was bound by it and could not collect. The jury thereupon gave the verdict to the buyer.

The moral is, of course, to beware of destroying your legal rights by “course of dealing” which can so completely change one's legal status.

(Copyright by Elton J. Buckley)

Build Business by Giving the Customers What They Want

FRANK H. WILLIAMS

The more successful the photographer is in giving his customers exactly what they want, the better the impression he will make on the customers, the more satisfied the customers will be and the more frequently the customers will return and make additional purchases from him.

But, of course, that's just what most photographers are trying to do all the time—they're constantly striving to give customers just what they want. How can they do more than they are already doing?

It is the purpose of this article to answer this question in such a way as to offer worth while ideas and suggestions which various photographers can use to good advantage in their businesses in building more business.

Here, then, are the things that every photographer knows that his customers want:

First—A flattering picture.

Second—As much for their money as they can get.

Third—Some praise by the photographer of the subject's pictures and of the subject himself.

And here are some of the additional things the average customers want from the photographer, but which the photographer may not so thoroughly realize that the customers want:

Publicity for the pictures taken by the photographer.

Something unique in the pictures which will make them better than those of other people.

Let's consider these last two points carefully.

Now about this publicity proposition. Just why do people get their pictures taken anyhow? Isn't it because they are proud of their looks? Isn't it because they want to spread their looks as far broadcast as possible?

It is evident, then, that when the average person gets his picture taken, he is looking for publicity, and anything the photographer can do in getting more publicity for him will be greatly appreciated by the average customer.

This means, then, that when the photographer places the average customer's picture in the studio show window where all the passing throngs can see it, the customer is greatly pleased. And this pleased feeling of the customer means that the customer feels more friendly toward the photographer who is responsible for this publicity being accorded to the customer's picture.

Consequently, every time the photographer puts a customer's picture in his show window or in the rack on the stairway leading up to his studio, he is doing something which enhances the customer's good will for his establishment. And this, of course,

means that his business is benefiting just that much.

It is evident, then, that it is good business for the photographer to give publicity in this way to just as many of his sitters as possible. Every new picture should be given a display in this way. But, before putting the pictures on display, the photographer should make sure that the customer isn't one of the very few who may object to the proposition. He can make sure by saying something like this to each sitter:

"This is surely a fine picture of you. I'd like to put it in my show window, if you don't mind. I always like to get the best of my pictures into my show window where the people can see the kind of work we are turning out in this studio. You wouldn't object to having your picture placed in the show window, would you?"

Far from objecting, the average customer would be greatly pleased and the photographer would then display the picture as suggested.

In addition to making sure that the customers wouldn't object to the display of their pictures, this proposition would also make it certain that the customers would know just how their pictures were going to be displayed. There wouldn't be much object in putting the pictures in the show windows if the customers didn't know what was going on. And unless the photographer did say something like this to them, they might not know that the pictures were on display at all.

This is the principal way in which the photographer can secure publicity for the pictures he takes. But, also, in exceptionally good cases, he might take prints of the pictures to the local newspapers for use in their society columns. This could be done in the

cases of people who were prominent socially or in the business world. And in doing this the photographer could also first find out if the customers had any objections or not, thus getting on the good side of the customers, and could then say that he couldn't guarantee publication in the papers, but that he knew the society editors were always eager to get such pictures.

So much for the manner in which the photographer could satisfy the customer's unexpressed desire for publicity.

And now for a consideration of some of the things the photographer could do in making each sitter feel that his particular pictures were rather unique.

Each picture taken by the photographer is, of course, unique in that it is entirely different from every other picture. Lighting may be different, the pose of the sitter's head may be different. And so on.

It is a good thing, then, for the photographer to study each of the proofs selected by his customers very carefully, for the purpose of discovering the best points in the pictures. Then when the photographer has discovered these points, he can call the attention of the customer to them and emphasize the fact that the points are quite unique.

For instance, the photographer might say something like this to some one customer:

"I'm surely delighted with this picture of you. I tried something rather different in the way of lighting for this picture. Notice how the light shines on your hair and emphasizes the curl in your hair. That certainly is a unique lighting effect. I'm not always as successful in getting such good lighting results. In fact, I think this picture is unique in the way it is lighted."

What would be the result of making this sort of a statement to the customer?

PHOTOGRAPHS

Live Forever

PHOTOGRAPHS

Tell the Story

The result would be that the customer would take it all in greedily and would repeat it avidly to all friends and acquaintances.

"Notice the light on my hair in the picture," the customer would say in talking about the portrait to friends and relatives. "That's an unusually successful lighting. The photographer said that it was unique. He was certainly delighted with his picture."

In other words, the portrait would be lifted from the class of being just a photograph, into the class of being something extraordinarily worth while. This would please the customer immensely and make him feel more friendly toward the photographer than ever, with mighty good results in the way of building more business for the studio.

Study your customers. Find out just what they want—the unspoken wants as well as the expressed desires. And, then give them everything they want. This, you'll find, will be an immense help to you in getting more business.

✱

Has Photo-Art Style?

The notion is current with many who should know better, that a photographic picture can be made by prescription, compounded, as it were, of the necessary elements. The fatal facility in photographic practice is responsible for this irrational idea.

In a measure our art is mechanical, in a measure too the painter's art is mechanical, but the painter does not depend for effect upon the means at his disposal, but the photo artist relies implicitly upon his appli-

ances. His drawing is done by the lens, his distribution of light and shade is contributed directly by the illumination, and he must have a sensitive surface to correctly interpret his skillful management of his light.

Take this away, and he is impotent. But the painter starts with the insensitive canvas and the refractory colors, and ends with expression of his idea.

But there is one feature wherein the photographer and the painter are identical as artists. Both must give expression to the personal equation to be accorded the right of assumption to the claim of ranking as an artist. We have heard painters say there is no style possible in photography, unless one grant the privilege to call it photographic style. This is meant as a sarcasm, and to the credit of the painter profession, let us tell you, it is only said by those painters who are condescendingly admitted into the company of painters, and besides it is a falsehood, and an assertion which may be

THE *British Journal of Photography*

PUBLISHED EVERY FRIDAY

For 72 years the B. J., as its readers call it, has been read by professional and commercial photographers of all English-speaking countries. Its articles on the practical and business branches of portrait, commercial and press photography are the weekly counsel of thousands. If you get it for awhile, you will find out its value in your business.

The terms of subscription throughout the United States are \$4.75 per annum, post free. Send your subscription to the office of BULLETIN OF PHOTOGRAPHY, or apply to them for a specimen copy. Trial three months' subscription, \$1.25.

HENRY GREENWOOD & CO., Ltd.

Proprietors and Publishers

24 Wellington Street, London, England

directly refuted by exhibition of the goods. The photo-pictorialist has given us too much actual proof of it to need confutation of the stigmata, that it would be folly to take up the gauntlet to engage with such adversaries. The photo-artist must have a definite conception of what he wants to achieve in the portrait before he attempts to call to his art his ready working mechanical means. In his composition he no more works by formula, nor any rule than does the painter,

and in this respect indeed, he is more hampered by the impedimenta of his art than the painter is. It is less responsive to his commands and is essentially refractory. But he succeeds withal in effecting the artistic, and is individualistic in his expressions, to such a degree, that, one may know his work by his hall mark.

Why then this aspersion? Why say there is no style in the photographic work? Every artistic salon display confutes it.

For Those Special Jobs—

How often have you wished for a dependable lamp—one you could make pictures with outside the studio just as well as under the skylight.

Here is your wish come true in the

HALLDORSON

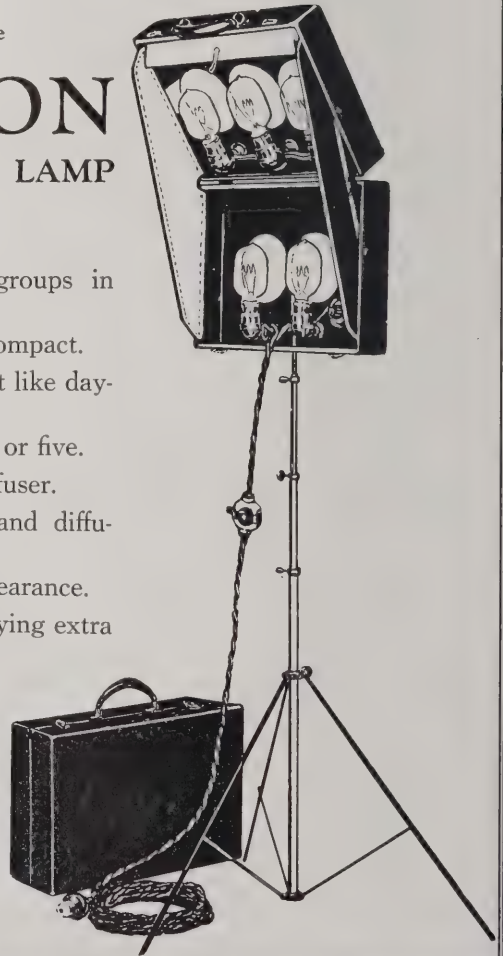
HOME PORTRAIT ELECTRIC LAMP

Ten Big Features

- 1—Takes children instantaneously and groups in from 1 to 6 seconds.
- 2—Lighter than your camera and more compact.
- 3—Employs blue incandescent light—just like daylight.
- 4—As much light as you wish—one bulb or five.
- 5—Has side shields, and roller curtain diffuser.
- 6—Reflectors give maximum efficiency and diffusion of light.
- 7—Neatness and general efficiency in appearance.
- 8—Is separable into two halves by employing extra stand.
- 9—May be used on two electric circuits.
- 10—Ready by the opening and packed by the closing of case.

Prices and full information from

The Halldorson Company
4745 N. Western Avenue
CHICAGO



The Advertising Budget

FRANK FARRINGTON

The budget plan of apportioning the various expenses of the studio is a good plan. It is being adopted by more and more photographers who want to be able to plan in advance and know how they are coming out.

Advertising is one of the expenses that is usually figured too low. The tendency is to take care of everything else, and then use a little of what money is left for advertising. When anything is done to the advertising appropriation, it is generally cut. Seldom it is raised except under compulsion. A bigger advertising allotment in the annual budget is desirable.

But what I started to say was that it is a mistake to put into the budget a certain advertising allotment, and then refuse to exceed that allotment, no matter what need may arise for more publicity.

There may be a new competitor starting, or an old competitor may come to life and begin strenuous efforts to grab your patrons. In estimating the amount you would need to spend on advertising during the year, you made no allowance for such a situation. Are you going to sit quietly and let competitors walk off with the business, and put up no advertising defense, just because you have set the figure for the year's advertising expenditure, and will not under any circumstances exceed it?

Either add a little surplus at the outset to the advertising budget, and keep it in reserve for such contingencies, or else go outside of that budget item, and get the extra advertising money when it is needed.

When it is a case of exceeding the budget or taking a loss of patronage, it ought to be easy to decide which to do.

✱

Boggs—"This law is a queer business."

Moggs—"How so?"

Boggs—"They swear a man to tell the truth."

Moggs—"What then?"

Boggs—"And every time he shows signs of doing so some lawyer objects."—*Answers.*

THE HOUSE THAT SHIPS PROMPTLY

Success

is assured for the big advertising campaign just started for the photographer.

Your Success

will be helped if you use

Gross Mountings

May we help you? Just give us the chance to tell you what we have and how quickly we can supply

Gross Mountings



Reliable Photo Supply Houses

Eastman Kodak Stores, Inc.
(Formerly Glenn Photo Stock Co., Inc.)
183 Peachtree Street, Atlanta, Ga.

Burke & James
Manufacturers of Rexo and Ingento Products
223-225 West Madison Street, Chicago, Ill.

Central Camera Co.
Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores Co.
(Sweet, Wallach & Co.)
133 North Wabash Avenue, Chicago, Ill.

Norman-Willets Photo Supply
Studio—Finishers—Engravers—Dealers' Supplies
318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co.
Photographers' & Photo Engravers' Supplies
208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc.
(Formerly Standard Photo Supply Co.)
213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc.
223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop
Everything Photographic
424 Grand River Ave. West, Detroit, Mich.

Zimmerman Bros.
(Eastman Kodak Co.)

380-384 Minnesota Street, Saint Paul, Minn.

Hyatt's Supply Co.

417 North Broadway, St. Louis, Mo.

W. Schiller & Co.

6 S. Broadway, St. Louis, Mo.

Eastman Kodak Stores, Inc.

356 Madison Ave., at 45th St., New York

R. J. Fitzsimons Corporation
Autochrome and Ilford Products
75 Fifth Avenue, New York City

Medo Photo Supply Corp.
Phones—Chickering 3843 and 3506.
223-225 West Forty-Sixth Street, New York

George Murphy, Inc.
57 East 9th Street, New York City
Our Monthly Magazine "Snap Shots" Free

Charles G. Willoughby, Inc.
Everything used in Photography
110 West 32d Street, New York

Eastman Kodak Stores, Inc.
(Formerly John Haworth Co.)
1020 Chestnut Street, Philadelphia

Bell Photo Supply Co., Inc.
(Eastman Kodak Co.)
410 Wood Street, Pittsburgh, Pa.

LIGHT ^{AND} SHADE AND THEIR APPLICATIONS

By M. LUCKIESH

THE present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce varied results.

Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

**THIS IS A BOOK THE PHOTOGRAPHER
HAS LONG DESIRED**

135 illustrations, 10 tables and 266 pages.

Price, cloth, \$3.00 net.

FRANK V. CHAMBERS
636 Franklin Square Philadelphia

Photographic Facts and Formulas

By E. J. WALL
F.C.S., F.R.P.S.

THIS book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography.

Indispensable to every photographer.

It is handsomely bound in cloth,
386 pages.

PRICE \$4⁰⁰ PER COPY

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia, Pa.

P. A. of A. Traveling Loan Exhibit

The Traveling Exhibits of the P. A. of A. are now ready to be sent out.

There will be three exhibits this year, each containing approximately one hundred of the finest specimens of portrait photography by the best of the American and English photographers.

These Traveling Exhibits are available to Museums, Libraries and Photographic Associations, as well as to individual photographers who will properly stage them. Properly handled, these Exhibits should be of great value in boosting an interest in professional photography wherever sent.

In each Exhibit will be found the work of such well-known photographers as:

Harris & Ewing, Washington, D. C.
 Gerhard Sisters, St. Louis, Mo.
 Walter Scott Shinn, New York City.
 Gus Hostetler, 7 Des Moines, Iowa.
 D. D. Spellman, Detroit, Mich.
 Howard D. Beach, Buffalo, New York.
 Charles Aylett, Toronto, Ont.
 Townsend Studios, Lincoln and Omaha, Neb.
 John Laveccha, Chicago, Ill.
 J. Anthony Bill, Cincinnati, O.
 O. C. Conkling, St. Louis, Mo.
 Marcus Adams, London, England.
 F. Lambert, England.
 Mesdames Morton, England

and a number of other famous Englishmen. In fact, looking over the list is like reading a Blue Book of the best men in the profession.

These Exhibits are available to any Association that will pay the expressage.

L. C. VINSON,
General Secretary.

✱

Brown—"I thought I'd go crazy with a toothache last night."

Greene—"Why didn't you repeat over and over this phrase, 'Get thee behind me, pain?'"

Brown—"Yes, and get lumbago. Not on your life!"

HOLLISTON PHOTO-CLOTH

For Backing Photographs

Holliston Photo-Cloth is self adhesive and is furnished in standard sheet sizes. No cutting of cloth, or slow, mussy pasting necessary. Prints backed with Photo-Cloth are flexible yet firm and they will not curl or fray.

Samples and prices on request

The HOLLISTON MILLS, Inc., NORWOOD, MASS.

Boston

New York

Chicago

St. Louis



LEARN PHOTOGRAPHY

BETTER POSITIONS " BETTER PAY

Many opportunities are now open to ambitious men and women. For 29 years we have successfully taught

PHOTOGRAPHY Photo-Engraving and Three-Color Work.

Our graduates earn \$35 to \$100 a week. We assist them to secure these positions. Now is the time to fit yourself for an advanced position at better pay. Terms easy; living inexpensive. Write for catalog TODAY.

Illinois College of Photography, Box B. P. 543 Wabash Ave., Effingham, Ill.

KAN-RITE

is the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And *you* will get it—all of it, less a fair refining charge, if you send your Silver Residues of every description to

KANTRO-GUNNELL REFINING CO.
 PORTAGE, WISCONSIN

"How is your girl doing in college?"
 "Well, she's got good vaccination marks, that's about all I can say."

✱

"What's wrong?" asked Coedna.
 "All this month I answered for Gayboy every time he was absent from class."

"Well?"

"I also recited when his name was called."

"What now?"

"Now he complains because he got poor marks."

THE NEW American Annual of Photography

*will be published about November 1.
The edition will be limited. There
will be no reprint. Tell your
dealer today you will
want a copy.*

Enlarged in Size The page will be about $7\frac{1}{2} \times 10$, to show off the pictures better. The book will be printed throughout on the finest matt surface coated paper.

Better Illustrations The cuts will be reproductions of nearly a hundred of the finest photographs of the year, by American pictorialists with a few exceptions. They will be as large as the page will allow, to give perfect rendering.

Attractive Contents The articles are carefully written by experts, and each is thorough and interesting. No padding or space-filling; we have had to omit much we desired to include. They cover negative-making, desensitizing, portraiture, small-camera motion-picture work, what happens in a plate, saving silver from hypo, how to get pictures into exhibitions, a review of the year in photography, and numerous other interesting topics.

Special Features These will include a useful collection of formulas, list of American camera clubs, list of all American pictorialists exhibiting prints in the 39 most important salons and open exhibitions of 1925-6, with the number of prints exhibited, etc.

Reduced Price The bigger, better, and far more beautiful book will give the best value ever offered in a photographic annual in this country. While giving more, we are reducing the price to

\$1.50 in Paper \$2.25 in Cloth

Don't forget the other annuals. They all sell out quickly, so tell your dealer to save copies for you.

The Year's Finest Pictorial Photographs, with criticisms by F. C. Tilney, now ready.	\$2.00
Cameras, from Australia, now ready.	
Paper, \$2.50. Cloth	3.50
The Japan Photographic Annual, now ready.	3.00
Deutsche Camera-Almanach (German) in November.	2.00
Photofreund-Jahrbuch (German) in November.	2.50
Photograms, in January, prices reduced to Paper, \$2.25. Cloth	3.25
British Journal Photographic Almanac in January. Paper, \$1.00. Cloth	1.50
Penrose Annual, in January, reduced to	3.50

Sold by All Dealers, or

**American Photographic
Publishing Company**
428 Newbury Street, Boston 17, Mass.

AS WE HEARD IT

W. M. Stephenson has opened a studio on Highland avenue, Birmingham, Ala.

Calvert's Studio, located on Burton street, Camas, Wash., is now open for business.

H. C. Menz, of Belgrade, has opened a new studio over the Red Owl store, Sauk Center, Minn.

The Fairdry Photo Studio, Calgary, Alta, Canada, was destroyed by fire on December 22d. Loss and insurance not stated.

Mr. and Mrs. R. G. MacDonald are closing out the Macdonald Studio in Montesano, Wash., and will leave for Vancouver, B. C.

A new studio has been opened at 314 Main street, Lewiston, Idaho, by Mr. and Mrs. J. F. Anderson, formerly of Spokane, Wash.

T. J. Wheeler and family, formerly of Stewartville, Minn., have opened a new studio in Fairfax, Minn., in the rooms over the First National Bank.

Larsen's Studio of Storm Lake, Iowa, which has been closed for repairs and remodeling since the damaging fire in September, is now fully remodeled and ready for business.

Henry Moore has secured a half-interest in the Duffey Photograph Studio, Owosso, Mich., and hereafter will be in charge of it. Mrs. Perry Duffey, the owner, has been ill and the studio has been closed for the past two weeks.

I. M. Edgar, former Burlington photographer and more recently of Kansas City, Mo., has returned to Burlington, Iowa, and has become associated with the Tilbe Studio, 206½ Jefferson street. He intends to do home portrait work in Burlington, Peoria and Galesburg, with headquarters here, doing his own coloring in oils.

Frank C. Medick is now owner of The Medick-Barrows Company, 827-59 West Fifth avenue, Columbus, Ohio, having purchased the stock of R. H. Barrows and all other stockholders. In the reorganization which followed Mr. Medick was elected President, Treasurer and General Manager; N. L. Bulkley, Vice-President, and C. G. Anderson, Secretary. Mr. Barrows will move to California, where he expects to make his future home.

Perfection in the Pigment Process

CHRIS. J. SYMES, F. R. P. S.

A practical handbook, up-to-date, written by an expert in the process, clear, concise and eminently practical. A book indispensable to the worker with pigment. The entire subject is thoroughly gone into; all the difficulties attendant upon the method considered and nothing omitted or glossed over which is essential to successful result.

Paper cover, 60 cents; cloth, \$1.25

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1015

Wednesday, January 19, 1927

Price, 5 Cents
\$2.00 per Year

CONTENTS

Editorial Notes	67
Tell It and Sell It with Photographs	69
Hitting on All Six (Henry J. Heffner)	70
Illustration by Minya Duhrkoop	73
Illustration by Kimball Studio	75
The Open Forum	78
Wise In His Own Conceit (C. H. Claudy)	82
Talks About Technique	85
Our Legal Department: The Movement Against Bill- board Advertising (Elton J. Buckley)	86
As We Heard It	90
Classified Advertisements	91

Editorial Notes

The Late Dr. Eduard Deville

We have hitherto had occasion to notice in these columns the extensive federal topographical surveys made by the Dominion of Canada of their most northwestern territories, particularly of the part assumed by aerial photographers working in conjunction with the Royal Canadian Air Force, and while we have nothing new to offer in relation to the progress of the surveys, it is fitting that a tribute in memoriam of the late Dr. Eduard Deville, late Surveyor General, be offered.

This far-sighted scientist, recognizing the importance of supplementing instrumental surveys by photography, designed photo-

graphic apparatus especially suitable for work in rough and rugged districts.

The type of apparatus he produced is still in use in practically its original form in the Dominion surveys of the Rocky Mountains.

His devices and methods have been extensively copied by surveyors in other countries, and it is worthy of note that, in the attempts to conquer Mount Everest in India, surveying cameras of the Canadian pattern were employed.

Only men of vision, devoted to their art, can create instruments that survive and remain standard as the very best for the purpose.

✱

Pacific Coast Photographic Publicity

Generous impulses, engendered by the stimulating airs of the Pacific Ocean, impel Coast dwellers to invite Easterners to go West.

The Californians, the Oregonians, and the Washingtonians do not want all the scenery, the oranges, the grapes and the apples—they are willing to share these things with Atlantic coasters and dwellers at way stations of the Middle West.

A publicity stunt, that beats the band, is now in full play, originating with the management of the Rainier National Park Association.

Let us remark, in passing, that the lofty and usually snow-clad mountain in the geometric center of the Washington National Park, about forty-five miles Southeast of Tacoma, is known in Seattle as Mount Rainier, but in Tacoma as Mount Tacoma.

The epoch making scheme of the Park Association aforesaid is to take photographs of Easterners in mountain-climbing costume, accompanied by guides, and to send the pictures to the hometown newspaper of the visitor. A biographical sketch of the Easterner, together with a strong story of the delights of the summer playground on Mount Tacoma, is enclosed with the pictures. The scheme is said to work out fine.

National distributing agencies respond well to the promises of more and more publicity pictures, and send reproductions of the views all over the country.

✽

School of Aerial Photography

The science of aerial photography, which is taught at the Air Corps Technical School at Chanute Field, Rantoul, Ills., is a product of the World War.

The first elementary school of aerial photography was established at Langley Field, Va., in the autumn of 1917. Shortly after this another school was opened at Fort Sill, Okla., where aerial observers were instructed in this subject to coördinate with the artillery in the use of aerial photographs in fire control.

Later in the same year, an aerial photographic school was founded at Cornell University, N. Y., and upon the acceptance of an offer by the Eastman Kodak Company, to place at the disposal of the Government of a large building in Rochester, N. Y., for the preliminary training of students in aerial photography, the school at Cornell was changed from an elementary to an advanced school.

All these schools ceased to function upon the signing of the armistice, but early in 1919 the United States School of Aerial Photography was established at Langley Field, Va., and continued to operate as such

at that field until August 1922, when it was transferred to Chanute Field.

There are courses for enlisted men, for officers of the Reserve Corps and the National Guard. There are special courses for officers of the Air Corps and those of the Regular Army.

In substance, the courses cover the entire field of photography so far as possibly needed by the service.

Multiple lens cameras have been devised for greater rapidity in mapping and for other purposes.

✽

Astronomical Photography

Professor Frank Schlesinger, head of the Yale University observatory, is authority for the statement that modern astronomical photography enables one observatory to do the work which once required the collaboration of many.

Yale maintains a branch observatory in Johannesburg, in South Africa, where observers average four hundred plates per month with a 20-inch telescope. This, because of favorable atmospheric conditions, is more than twice what could be made at any point on the Atlantic coast of the United States.

✽

Subsidized Competitors

The professional photographers of Edmonton, Alberta, are justly up in arms, it seems to us, over the fact that the University of Alberta has gone into the photographic business. The rumpus started with the announcement that the photography branch of the university would be ready to finish all work offered for the Christmas trade.

At a meeting of the associated photographers of Edmonton, the following statement of the photographers was agreed to:

"The university is an educational institution. The people of Alberta are taxed to keep it up, and the very photographers who are being put out of business by this unfair competition, are the men who are paying part of the bills for the support of the University."

Tell It and Sell It with Photographs

See that slogan? That's the story that will be broadcast by the International Photographers' Association of America! And the new name—'tis not the P. A. of A. now, but the *International Photographers' Association of America*.

At the meeting of the Board of Officers and Manufacturers' Convention Bureau of the P. A. of A., held at the Hotel Pennsylvania, New York City, on January 10th, the new name was adopted and by unanimous

for the Convention when it comes to New York in next July, then success is assured in advance.

The New York Commercial Photographers applied for a charter in the International, which was granted, and they came into the organization 100% strong.

All four of the local organizations in New York City invited the International Photographers' Association of America to meet in New York next July, and the Professional



PHOTO BY DRUCKER & BATES CO.

Dinner tendered to the Board, Advertising, and Plan and Scope Committees of the P. A. of A., by the Commercial Photographers' Association of New York, at the Hotel McAlpin Green Room, January 10, 1927

vote New York City was selected as the place of the next convention for the week of July 25, 1927. The Convention Hall and Headquarters will be the Hotel Pennsylvania, 7th Avenue at 32nd Street.

On Monday evening, January 10th, the Commercial Photographers of New York City entertained the executive board and visiting members with a banquet at the Hotel McAlpin. We have never before attended a more enjoyable affair, and if this is a forerunner of the good things in store

Photographers' Society of New York (the State organization) will withdraw their 1927 convention in favor of the International so as not to interfere with the attendance.

Tremendous strides have been made in the advertising campaign, and in addition to the \$400,000 pledges by the Eastman Kodak Company, \$100,000 has been subscribed. The advertising campaign is to be a vigorous one and it is aimed to reach the \$2,000,000 mark within the next thirty days. We hope to print the complete details at an early date.

Hitting on All Six*

HENRY J. HEFFNER

The theme "Hitting on All Six" might suggest that I have come to bring you more power or to show you how to use your impulses to a better advantage; in other words how to become more dynamic, and you will say I have caught the idea, because I come from Detroit, and I think I have to talk about dynamics and motors and high power. It isn't that at all. It is just the idea that the photographer, who really in the matter of human service naturally wants to get the highest, full-powered human efficiency in his work, so that he shall not be wasting energy, and is making the best progress possible.

A friend of mine, fond of automobiles, suggested an idea to me. He said, "You know, with men and machines, there is a common difficulty, a failure to hit or act on impulse." That theme rather influenced me to a degree. He said, "If you could look under the hood of the average automobile, you would find there is a very great deal of waste; if you could look under the hood of a man you would find he was strong on the intake, and you would find there were impulses charging and surcharging through his mechanism a great deal of spluttering, and finally exhaustion without pulling a single pound. The difficulty encountered by the profession, under the present plan of things, is not so much in the failure to have the power to do things, but in the failure to act on the opportunities we have." I like that thought. So "Hitting on All Six" is a matter concerned with efficiency.

I am not coming to you as a photographer, I am coming as a half photographer. The photographer who has the ability to take pictures, and hasn't the ability to sell those pictures, is only half of a photographer, under the plan of things. I don't claim to be a salesman, so I am half of a good photographer. I believe the photographer who has not the power to go out and sell his services is likewise only half of a photographer. The world will make a beaten path past the door of a man skilled in the science and art of taking pictures, and go to the very doorstep of the man who can sell himself and sell his services in this splendid human cause and calling. I refer to photography as a calling, because I have cause to find something of importance, registering the history of personalities, causing higher regard for personalities in the family circle, causing a little finer and permanent record that will call back the associations of childhood and various other periods of family existence.

I think it is a cause, and I think I am on a mission, when I recall it to you, even if I am only giving you up half of a picture taken.

So as we hit on all six, I am paying particular attention to the cylinders of expression and not those of the impressions that you have.

Some one said, "Of course, coming from Detroit you will have to have something symbolic of Detroit, because there is always city rivalry and that is dragged into conventions." I deny that charge, but it reminds me very forcibly of a thing that happened up in Minneapolis. Minneapolis and St. Paul really had a very heavy rivalry, and I might as well say they have it now. At one time, when Minneapolis had just passed St. Paul in population, a speaker talking at a great gathering where people of both cities were gathered together, made the statement: "that he hoped some day to find they would be big enough in their citizenship, broad enough in their conception of government and progress, to unite the Twin Cities of the Northwest and have one great, big, powerful, dynamic city." He said, "Of course, heretofore in St. Paul, you have had a sort of an idea that you would like to annex Minneapolis and call the combine St. Paul. I admit we have even been a little partisan in Minneapolis, and wanted to take you in and have a bigger Minneapolis. I will tell you what we will do. Let's unite the cities, but we will take a word rich in history, a name that has come down through tradition and song and story, and proclaim to the world that this great big city stands right where it does stand, in the real heart and core of the universe; let's call it Minnehaha. How appropriate that would be! Minne for Minneapolis and the haha for St. Paul."

Friends, I have not come here to give the "ha-ha" to any city or any group, but somehow to sound something of the spirit of cooperation, and further the service that really will reflect to the benefit of all. I have tried, however, to picture, to develop—somehow from the camera of my mind, some of the impressions I have gotten from childhood from the picture-taker. I remember the old family group. I presume you have heard that again and again, and the very interesting things that cluster about it. I thought for the first time, "Why is it that the father of the family looks so sad." Did you ever notice that? Father is the downcast one in the group. They have just been working on father a little bit before they took the picture, and father is thinking how he has to pay for it. One father whom I asked why he looked so sad in the family group said, "Because I know so much about those fellows. I never knew what retouching was before. You know I bought coupons, and I was to go and have the family shot for two dollars and I thought that was cheap. I went

*A talk delivered before the Convention of the Photographers' Association of America, at Chicago, Ills.

into that gallery as the photographer called it, and after touching me for six dollars for six pictures, he turned around and raised me up to forty-six. That is retouching and I got it."

I want to speak to you briefly, in the beginning, on salesmanship itself, because I believe there is a misconception of the term salesmanship, the term that applies to your activities and mine; whether we are selling goods or ideas or ideals, no matter what we are doing, we are selling ourselves with that idea. Salesmanship is not a system of magic by any means—it is nothing more nor less than the power to influence humans.

So in talking about salesmanship I make no apology for trying to present what I believe to be the real working rules of successful salesmanship, by which your service can be extended for the good of yourself and your clients, because I want you to have clients in your profession of photography. Salesmanship is not a matter of antagonism. Did you ever see two persons arguing on the street, trying to settle some momentous or trifling question? Did you ever see them come to a conclusion by which they both walked off arm in arm and said, "We are both right," or "You were right and I was wrong?" They both walk off and go in different directions, each fellow saying, "I was right and I knew it all the time."

During an argument, you and I think of an answer to what the man says, how we can down that man or defeat him. You cannot influence and antagonize at the same time any more than you can draw a person toward you and push him back at the same moment.

I have heard people go so far as to tell about the strategy of salesmanship, and how the general in the army uses no more strategy than the salesman, and how, by knowing the art and science and skilful manoeuvring of salesmanship, you can get the prospect to move over here, and perhaps he will reconnoiter, and you can meet his attack at another flank, and you absolutely overcome the enemy. Right there is the answer to the whole fallacy; he isn't an enemy, nor shouldn't be.

I want to submit to you just the plain common sense of the situation. Is there anything like antagonism, anything like magic, anything like weird strategy in salesmanship when practiced honestly? You know in the matter of salesmanship you are not dealing with an enemy. In an army you want to annihilate an enemy, and you are attempting in every move to thwart him. In salesmanship you have a friend you want to develop into a patron and a friend. The best advertising you will ever get is from the friend who has become a client, a well wisher and a good speaker for you. You might use your salesmanship to influence that human mind, but when a person comes to see the truth in its own attractiveness, you alone have that in your hand to make it attractive.

You must know your person, study his moods and let him talk to you. You must be reasonable and considerate.

Do you know what I believe this country needs? We need a spirit of consideration and courtesy in business. We need a revival in good old-fashioned manners and courtesy running through all our citizenry. I am sure you and I would profit better if that particular thing were indulged in now.

Salesmanship is the power to tell the truth and practically rests upon your knowledge and belief in human beings, and your power, not only to convey your impressions well, but to influence people to act to their advantage as well as yours. Salesmanship is something of a science, something of an art. I believe a person playing a game well must know the rules of that game, and the science of all the reactions involved. Unless he gets the art of expressing, and doing that, he will never win. I don't care whether the person believes salesmanship is a science or an art, but I came to the conclusion this morning that salesmanship is the science of a helpful service, plus the art of human influence. That being the case, it is the most human sort of thing you and I can imagine. It is power of expressing the thing he believes through superior knowledge. So personality rightly understood, rightly exercised in salesmanship is ninety per cent of the whole problem.

There are personalities who, just by their presence and the manner of their sincere, earnest, enthusiastic expression, really inspire one to do his best work when in their presence. Who influences you most, the person who reflects the best of character qualities or the person who makes you tired? Character is the basis of personality, and every person has sufficient character and sufficient tendency toward right things to develop an expressive personality. Personality is simply the expression of character—character in action.

Why does a person buy photography? I am using a common term "buy" in this sense, because we are talking business. Why does a person buy your wares? Either from a sense of duty, that tells him he ought to do it, or he has been influenced to do it by the pride there is in having his picture recorded, or possibly due to consideration for the family, who want pictures. Perhaps it is just simply due to the very, very sentimental idea of having these pictures taken time and again, by which there will be a register of the associations through childhood to the period of maturity. Nevertheless, in every case it is a sentimental fact and an emotional appeal that is behind the taking of a photograph.

Some one asked the great psychologist, William James, for a set of rules by which he could get the confidence of his buying public. He said, "I will practice them; oh, I will prac-

tice those things religiously. You give me a set of rules and I will go to work on them."

Professor James made this significant reply, "I would gladly do that, but there is not in the world a set of rules by which you can win the confidence of the people. There is only one rule and that is Nature's own rule." I don't know that chemistry and alchemy mean anything at all, that is Nature's alchemy. If you know that what you propose in your salesmanship is for the good of the person to whom you are talking, if down in your heart there is a profound belief that yearns for expression, confidence will be written all over your expression and your every act and every word. That old adage, "What you are thunders so loudly that I can not hear what you say," is certainly a fundamental truth. Master the thing at hand, think of that thing in terms of service, until you become so enthusiastic that it seeks expression. Then confidence, influence, high-powered salesmanship, so-called, is at your own command."

Before you and I ever sell any idea, or sell any goods, we are going to establish ourselves in the matter of confidence, the matter of knowledge and the matter of the worth whiteness of that thing. In other words, in common salesmanship terms, we must sell ourselves first. Every time I think of that, I am reminded of how a person really has to have something to sell if he wants to make a good sale. If you and I are to sell confidence, a fundamental belief in the service we have to offer if we are to sell the idea that we are fair in our prices, honest in our services, you and I must have thought of those things until we have fused our faculties to the expression point. I don't believe we realize how little we look at ourselves. We notice the moods of other persons, we are hardly observant of the moods of ourselves and we should be.

There is a very delicate question coming to the surface just as soon as we talk about selling one's self, under the heading of having something really to sell. I don't say that to cast any insinuations, but really to make the statement more directly of what the sum total is that you and I express in life. That thing is the matter of how we really do impress people on first appearance. I have said we either key them up or we key them down, either a personality makes you tired or inspires you. Do you know that the way in which we regard ourselves, the concern that we have for our physical appearance, the concern that we have for others in the expression of cheer that we carry to them, is a vital factor in that thing? When you get a letter from a person, you associate the character of the stationery, the printing or engraving, the tone and composition of the letter, with all that is conveyed in that letter. You naturally think in terms of quality or you think in terms of cheapness. When you meet

a personality, immediately you associate the taste and concern they had for themselves with their actions in whatever they might do for you. Consciously or unconsciously, we are taking the measure of the person who steps into our presence.

I believe the person who acts as receptionist and the person selling in the field (if you have salesmen in the field), the operator who takes the picture, every one ought to have a fine, wholesome regard for his appearance and expression.

I have been before the high powered guns several times, and recently had a delightful experience in having my picture taken. I used to dread that operation, but now I have come to find that photographers have a finer way of getting your picture. They have a way of interesting you, and I have rather come to like it. I have noticed one outstanding thing, the man who says to me, "Look pleasant, I want you to look pleasant and not so serious. Turn your head a little this way and then cheer up a little," makes me about as mechanical as that man is mechanical. A person is a pest who goes around telling you to be happy, be cheerful, but let some one really touch you at the heart, do something that shows consideration for and interest in you, by a process that you and I know, all the delicate mechanism in our make-up will adjust itself to express joy and pleasure. You don't know how you do it. You couldn't turn all the muscles and adjustments to do it, it is just the thought of it. As a man thinketh in his heart so is he. You become the expression of that particular thing.

I have had operators talk to me in an agreeable sort of way. They might tell me they want to get the best picture they can with the materials at hand, and get me to feeling pretty fine. Somehow I am feeling fine, and they get a fairly intelligent looking picture, and I like it better than the one where I am told what to do in a mechanical way. Why does the operator tell me in a mechanical way? Is it because his life is lived in a mechanical way? Thinking in terms of the good that it is going to do you and the pleasure you are going to get from the picture, and of how much consideration is given to you is not only good for you, good for the man's business, but a thing that comes back with 1000 per cent interest in his business. Naturally he has that kind of a personality; he is a positive fellow and has a personality worthy of the name.

When do you do your best work? In general you might answer that question with a single word. I am just as sure as I am that we are here that if we were to reduce it to a single word, the word would be enthusiasm. When do you express your heart? When you are enthusiastic, always. You know great public movements from the smallest hamlet or village in the world up to great world war, have



Photo by T. E. Halldorson

THE LATE JOHN B. BANGS

Mr. Bangs was Manager of the Milwaukee Photo Materials Company.
He died suddenly on Sunday, January 9. Aged 56 years.

had at the very heart, permeating every action, enthusiasm. Every great undertaking is a monument to enthusiasm, the finest definite quality in a personality. We wonder sometimes how it is an athlete or a great actor or a man in the highly skilled human professions goes on to higher and better performance, never seeming to be indisposed, certainly never falling short of the high mark. We marvel at that sort of thing. The one answer to it is, they are so enthusiastic they will live that thing and think only in terms of highest success, never dropping to just a mechanical way of working, just simply coming up to the action point at which one does his best, "for as a man thinketh in his heart so is he." They are thinking in terms of victory at every step.

I was in West Virginia, and a man came to me who is a very highly skilled salesman. He said, "I have the best illustration that ever came to me in the matter of selling," and he told how a friend of his in Mannington, West Virginia, got up in the middle of the night, drove his little Ford car over across the city and called on a neighbor, got this man out at 2 o'clock. The man came down rather fearfully and reluctantly, and opened the door and let the salesman in. He discovered who he was; he knew him. He was quite surprised and wondered what the bad news might be.

The insurance man said to him, "I want to talk to you very earnestly for a few moments. I don't want you to be alarmed unduly, but you know I am representing such and such an insurance company."

The man said, "Yes, I know that, you tried to sell me policies."

He said, "I want to tell you in all sincerity tonight as I was thinking about my territory and my duty toward that territory, it occurred to me that I was the one man who represented that company, and I was the man who said I would see every person in this community for that company, see that they were going to do their duty towards their families. If I do that duty well, if I express the essential things, they are going to do it. I thought of you and this thought came to my mind: If I had told you in full terms of truth just the thing that obtained in the matter of this insurance policy, you would be holding a policy today and your family would be protected. I felt so keenly the responsibility for that particular thing that I couldn't sleep."

The man started to laugh a little bit and continued, "If this thing rests upon me so tremendously that I can't sleep in the night and I come up here and talk to you about it, you are going to be concerned enough to hear this story and you are going to be concerned enough about your family and general welfare to hear what I say."

The man was concerned about his welfare and I think with some degree of fright, pos-

sibly. He signed up for that policy that night. Discussing it the next day, when all concerned were present, this striking thing came to the surface. When a man believes in the thing he is in and when he goes to a man and says, "If you understood this as I ought to say it to you, if I represent the cause as I ought to represent it, you will see things as I do. You and I will be happier for it." This is salesmanship. The man wasn't only thinking in his head.

I like again and again to come to the thought, as a man thinketh in his heart so is he. That fine, old biblical injunction wasn't, "as a man thinketh in his head," not at all. You and I think in the head and go away and leave the thought. It comes right in one ear and goes out the other, sometimes there is nothing to stop it, it goes right through. As a man thinketh in his heart so is he.

I have a photographer friend who, though simply in his casual visiting moments, can't talk about photography without giving me a new idea, somehow making me feel I want to go up and get the whole family's pictures taken and get a record as they are now. He is an enthusiast. What does he do? In a word, he lives that particular thing.

I believe in salesmanship there are four essential things. In salesmanship of photographs we can forget about three. We need to get favorable attention before we can develop interest, and we need to have interest accumulate until it becomes desire, desire that outweighs any obstacle or any cost or any handicap in getting the thing we want, and then action naturally follows, doesn't it? When we really get face to face with a prospect, we need to do just one thing, and if we do that one thing we will win. We want to develop a desire for the work we have and the service we want to give right now.

I like to have a person use that sentimental appeal, I like to see a photographer, whether he calls himself a workman, a scientist, an artist or what not, professional enough, and the receptionist professional enough, to handle the work as if they have a very high regard for it. There is a fine art in giving a satisfying quality of art in the thing you and I handle in the manner we do it. I have in mind one of the receptionists who takes out some of the better photographs, never calling them the higher priced and cheap ones. She takes some of the better ones, picking them out with a degree of care, fine concern and consideration, that makes you respect that photograph, taking that out just at the time when your attention is fixed on some of the better things, setting it apart from the others, not talking at the time, just letting you think about it. At the time, you wish you could have the photograph. When the price is mentioned, it is lower than you thought from the suggestion of quality that came in your mind, due to just the manner

in which the skilled person handled the photograph. I think there is a great deal in the way we handle things, and I believe there is still more in having something of the right atmosphere of the studio when a person enters.

I like the studios, and I have been more impressed in the studio where some care has been taken to make a nice impression on me, and to make me feel a little more comfortable as I come into that studio. If I could get just exactly to the point that I believe needs stressing more than any other one thing in the whole realm of your activity, I am sure it

point and seemed a little embarrassed or, in other words, who couldn't quite satisfy me. I did find several who were wonderfully fine. I want to quote one who said this: "You have a coupon?"

I said, "I have a coupon." The photographers in Detroit told me I could have the privilege of saying anything I wanted to, that I could lie to them for the sake of experiment if I told them afterward.

This person said, "Well, now, I will tell you, any picture we take for you will be according to the terms set down, of course, and it will be



When Mr. Painting of Kimball Studio goes airplane for photographs he loads his camera with Hammer Press Plates. This shows a small part of his home town, Concord, N. H., as it looks from 1600 feet in the air.

would be this: carry to the person who asks about the photographs a definite idea of the value of a photograph, not that it is just simply priced forty dollars, sixty dollars or ninety dollars because you think they have that much money, and are willing to spend it, but give them something of the idea of why there is a difference.

I tried to be as natural as I could before these receptionists. That is hard to do sometimes. I asked numerous questions. I think the one where they faltered, and the one where they failed, a little more often was this particular one: "I like this cheap one." I would always say that to see if I could get a reaction on it.

"Why do you care so much for this big one?"

"I like that, too. What is the difference?"

I found more persons who faltered at that

good work. We wouldn't let anything go from this studio that isn't good work."

I said, "What is the difference? Why should I pay more?"

The receptionist said, "It isn't necessary that you should pay more. This is the difference: in general you would expect finer work at a higher price."

I said, "Yes."

"In any kind of work, whether it is an automobile or oil painting or clothing, a higher grade of labor is used; higher skilled workmen are used on the higher priced ones, of course, and they take more time to perform that work, don't they?"

I said, "I presume that is true."

"Now, then, in this higher grade we are going to take more pictures, it will take more time, higher grade persons will be involved

in the process of producing this picture, and our reputation is at stake to have it come out as a picture of that grade." She was honest enough to add this (you will know better whether it fits into the technic of your work): "As a matter of fact, you are paying ninety dollars a dozen for photographs, you have a right to be very technical and particular and want them to be masterpieces, don't you?"

I said, "If possible that is what I want."

She said, "You may have to come back and have another sitting to get what you want. All of that takes time and involves expense. It is a higher grade operation, every bit of it."

So in discussing the thing, it made me perfectly sure whatever I bought that day would satisfy me, and if the time should come when I wanted better photographs, that was the place I would go to buy those better photographs.

I believe the coupon has done a wonderful thing for studios. I know studios who really owe their large volume of business to that system, and I have nothing against it. I believe that, like many another thing, the best test is by its use or its abuse. I believe a person selling coupons, fulfilling faithfully the thing that is promised at the door when that enthusiastic, insistent salesman tells them they will get the fine photographs he is showing for a dollar or two dollars by going to the studio with a ticket, will find it is a good plan if they carry it out to the letter. I believe it is honest and I believe it is a matter of friendly service to try to get those persons to buy more pictures and better pictures when they come in with the coupon. I believe that is an honest thing. By all means with that sale, sell them the idea of why they should be buying more and why they should buy better ones.

I believe the person who really sells himself and sells his work is raising a prospect up to a patron, and that patron becomes a friend, and the best advertising, the best business promotion in the world comes through the thing that that friend says after he comes to be a client, and he tells the neighbors and friends the good things that have been done through that service that has been given. I want to add to that I fairly believe in this service. I believe it to be a meritorious plan to talk about the sentimental things that cluster about the taking of a picture. I believe I would say to a person that the most dear possession they have in the old house isn't in the materials, isn't in the cost of that thing, isn't in the lumber or the brick or the stone or the mortar, but it is in the associations of the personalities that clustered about that old homestead. That is the thing you think of, that is the spiritual value that you carry, and you would if you could just simply bring back the pictures of your childhood in those associations, spend almost any amount. Again and again you will spend money and time to go to the scenes of your childhood. Every person

does that. You have your children now. Never again will you have these children as they are. I am not telling you they are going to die tomorrow, be snatched away from you, but you will never again have them as they are. Never can you recall quite so vividly the association that comes, as when looking at the photographs of the child as he is today.

I think one of the finest things I have seen suggested in my visits is the plan of showing one particular young person's photographs from childhood on, through periods of every two or three years, showing the vast changes, and how the parents have recorded that particular thing, how they have done that on through the family, and what a satisfaction it gives.

I know a photographer who, to sell the idea, had to rather urge and prompt the person to do the thing which they thought they might do a little later, and made a thirty-five dollar sale. I am mentioning it in terms of dollars because

PRINT PERFECTION AND HOW TO ATTAIN IT

DR. B. T. J. GLOVER

Price: Cloth, \$1.25; Paper, 60c.

DR. GLOVER intends this work as supplementary to his excellent pamphlet on "Negative Making." The fitness of the negative for the purpose was fully considered in this former publication and the photographer in "Print Perfection" will find what is most helpful to him in getting the best possible results in the positive picture (the print). The working methods are most worthy of consideration. The quality and behavior of various printing methods as regards exposure, development and finish is exhaustively entered into and the practical worker as well as the novice will find the book of significant value.

LIBERAL DISCOUNT TO DEALERS

FRANK V. CHAMBERS

Importer and Trade Agent

636 South Franklin Square, Philadelphia, Pa.

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Artcraft Studios, Inc., 3900 Sheridan Road, Chicago.

it is such a contrast. It so happened a few days later the child was playing in the garden and tipped a bird bath, which fell on him and killed him instantly. You can imagine the gratitude of the parents when they found the pictures, taken a few days before, were the finest expressive likenesses, and you can imagine the satisfaction the photographer felt in having urged that thing, prompting them to do the thing they ought to do. Then he was well rewarded in a material way, because in color work and enlarging work and quantity work, following that one thirty-five dollar order, \$850 worth of business came to that photographer.

I want to give you one illustration in the realm of salesmanship which I think really embodies the thing after all that through the long stretch of the years will mean more to you in your business. I think the power of suggestion, this same something that applies to a person in his contact with you and me, speaks more wonderfully than anything in the world. Stanley Krebs, who lectures on psychology and business practices, told me this, you can apply it to photography and see how it fits. He said a friend tried to sell him insurance and failed. One day another friend, meeting him on the street, said, "Stanley, glad to see you," and he grew serious and told of an accident that happened at a factory, and told how a poor man had been taken from his family instantly, and how they thought they were dependent, and later found the man had an insurance policy. He told how delighted they were. While Stanley was thinking, not only with his head, but down in the heart with the emotional, the sentimental value of that thing, his friend touched him on the shoulder and said, "Krebs, the man who gives the service of insurance ought to have a monument reaching to the skies."

A few days later this insurance friend came up to Stanley Krebs, and he talked to him very quickly, pointedly and enthusiastically about taking out insurance, and Stanley took out insurance very quickly and enthusiastically himself. After he had signed on the dotted line, the insurance man leaned back and said, "Krebs, have you seen our friend Jones lately?" Jones was the man who had talked to him about insurance.

"Yes, I had a nice little talk with him yesterday, a very pleasant chat."

Then Krebs remembered what they chatted about. He remembered that suggestion about insurance. He was conscious of the fact that here was the insurance man with the application and his check. Stanley said, "What have you fellows been doing, putting up a job on me? Did you tell him to give that kindly suggestion to me through the story, through the agreeable word?"

This man said, "Yes, I read that in one of

your books on salesmanship, and I am out seeing whether it will work or not."

If I could do just one thing today it would be to get you so profound in your belief in photography and its mission, so enthusiastic about the work you are going to do, the satisfaction that will come from it, over and above the sporting events of the day and the fancies and varying allurements of the hour, that you would express interest in the thing you had to say. Then I am sure you would get the enthusiastic response everywhere you go.

I agree with the photographer that he needs a photographic week. I think a photographic week would be a wonderful thing. We have every other kind of a week you can think of. I have two decided reasons for it, either one of which would be sufficient. I believe the photographers have raised their practice up to the standards of a profession, and they are entitled to that recognition because people do not know as they ought to know the value and importance of photographic work. As to the matter of distinction of one week for the photographers, I think they are entitled to it.

I believe the people ought to know throughout the length and breadth of the land what you have to say about photography and center their minds on it for a brief week. I believe the photographer is a scientist, and I believe his work has to be tested in the laboratory of human families many times. I believe in a degree he is an artist, and yet it is not the masters of chisel and brush who say your work is good or not good, but the common, every-day man on the street who must be satisfied. You have a distinctly human, painstaking, trying profession on your hands, and I believe, in addition to being scientists and artists, above all things, you are historians recording personalities, not only of leaders of men, but of the humblest toilers everywhere. That is a work that gets a just reward, and your highest reward is in doing that particular work well and in the ability to do it enthusiastically.

Over and above everything else, I think we ought to think that the photographer is a salesman, and being that salesman, he has a broad knowledge of the thing that he has to sell that will give him assurance and a fine power of expressing the truth as he sees it, which will mean for him friendships and lasting clients. The most natural thing in that man's whole make-up is to draw the impressions of all good things into his life, and through that improvement of personality, give an expression of that thing which will make this worthy service appreciated on through the years.

✽

Maiden Aunt—"And what brought you to town, Henry?"

Henry—"Oh, well, I just came to see the sights, and I thought that I'd call on you first."



THE OPEN FORUM

WHEREIN INDIVIDUAL VIEWS
ARE FRANKLY EXPRESSED

[Any opinion expressed in this column is not to be construed as the expression of the BULLETIN of PHOTOGRAPHY. It does, however, represent the Editors' spirit of frankness and their willingness to publish both sides. . . .]



Are Judges Competent?

Your "Open Forum" desires us to give honest expression of our individual opinions upon subjects relating to our profession as photographers.

I derive much benefit from conventions, and so religiously attend them whenever possible for me to do so, and try to study from the exhibitions in portraiture.

The pictures sent in are supposed to be examples of the best work of the contributors. Not to be guilty of making a pun, I want to say, while these contributions show novel effects of lighting, they are not illuminating to me. In my humble opinion, I would not dare to give such work to my patrons. Artistic? Yes, artistic if by that designation we call work over-elaborated with the skilful pencil of the draughtsman. I can easily imagine the appearance of the original negative before it came into the hand of the artistic retoucher. This after-manipulation, we confess, does make the portrait more acceptable to the patron, who cares more for beautification of his or her ordinary face, but it needs no argument to convince any unconcerned judge that such a portrait cannot possibly do justice to the sitter.

It is preposterous to ask anyone to believe that such a portrait is an honest expression of the person. It is a wonder the honest patron does not ask, "Is that my portrait?" I am sure, should I venture to perpetrate such a falsehood, I would be compelled to make a resitting. I think we should be honest in the treatment. The painter of por-

traits is. He is compelled to be truthful. He must show a likeness. He is accorded the privilege of putting all the art he wants in the picture, but he must keep the likeness, and so we photographers have a perfect right to work upon negatives and print to the extent of no distortion or misrepresentation of the original.

If we keep up this false pretense, I believe our art will degenerate.

The value of a portrait is primarily not in its artistic merit, but in its truth to nature—in its being a likeness.

Let us have art, high art, but let it be honest art, as far as photography is concerned.

G. A. RICHMAN.



A Suggestion Anent Photo Advertisement

Much has been said relative to the value of photographic advertising. Schemes are devised with the avowed purpose of advancing the trade of the portrait photographer. Such advertisements, while they may carry conviction as to the importance of the art of photography as a business, revert only to the benefit of the individual advertiser.

I trust, therefore, you may permit me to offer my opinion about photographic advertisement as concerns the portrait maker.

Strange it is, that the manufacturers of photographic supplies contribute nothing to stimulate the sale of portraits, while they are strenuous in their efforts to find market with the portrait photographer for their commodities.

They furnish advertising matter to the

dealer to bring their product to the public's attention.

The general public is under the impression that photographs are no longer the style in the household entourage, because large size portraits are no longer in evidence upon the walls of parlor or living room, and this false conclusion is largely due to the want of publicity of the present status of portrait trade. Something should be done to disabuse the public of this opinion.

This can best be done by combined action. If manufacturers of supplies, etc., would unite with the various photographic associations in the country for a campaign lead in the different local newspapers and periodical publications, much could be effected.

A fund might be pooled for the costs for write-ups and ads published, dilating on the value and importance of photography in the various social and domestic economics, such could be sent in weekly for the editorial column of the papers. These write-ups should be presented as not to make the purpose of the advertisement too obvious, but rather as the opinion of the particular editor.

A campaign of education for the public should be inaugurated—an idea conveyed as to what is good photography—art product, etc.; that there is more in photography than is represented by postal cards and clear, sharp pictures.

The cheap Johns, who have invaded the profession, would then find it advisable to join the legitimate ranks and appreciate that it is a business asset to them to put out good work, and so the profession would be materially elevated.

WACHTER'S ART PHOTO STUDIO.

West Hoboken, N. J.

✱

What Is Wrong?

Some lines of business are suffering from a complication of diseases, and portrait photography is one of them! To diagnose it in a word most easily understood, it is "unethical stuff" which is the worst possible complaint. Personality or dignity of attitude is

almost lost, while, forty years ago, it was beyond doubt the photographer's greatest drawing card. While, at one time, the neighborhood supported the studio, now photographers are stepping on each other's corns and lowering the financial returns; so it is difficult to make a portrait studio show signs of prosperity if we do not treat photography itself merely as a side line.

When photographers opened a studio, in days gone by, they found good business, at little expense; but today, with the driven-well methods of some portrait studios, the market is on the verge of being pumped dry, especially so in the suburban districts. Of course, for a time it may be good business, and having a great overhead, must keep going, etc., but that argument gets us nowhere. Better let us change our methods before we find our noble profession at a standing where it no longer pays to conduct a portrait studio, except possibly as a side issue.

We have a destructive over-production at present of an article which is kept for years and has but a limited field. We can learn something of the 44-hour-a-week mechanic who would like to make it 40 hours; of the florist, dentist and some others who do not speculate, who sell an article which wears out and charge a number of times as much for their services.

"SUBURBAN."

THE British Journal of Photography

PUBLISHED EVERY FRIDAY

For 72 years the B. J., as its readers call it, has been read by professional and commercial photographers of all English-speaking countries. Its articles on the practical and business branches of portrait, commercial and press photography are the weekly counsel of thousands. If you get it for awhile, you will find out its value in your business.

The terms of subscription throughout the United States are \$4.75 per annum, post free. Send your subscription to the office of BULLETIN OF PHOTOGRAPHY, or apply to them for a specimen copy. Trial three months' subscription, \$1.25.

HENRY GREENWOOD & CO., Ltd.

Proprietors and Publishers

24 Wellington Street, London, England

Wise In His Own Conceit

C. H. CLAUDY

"What did you think of that letter I sent out on the first of the year?" The question came from a professional photographer.

"Do I have to answer? I understand that whatever I say may be used against me!"

"I give you absolution beforehand!" he returned. "Didn't you like it?"

"I thought it was rather amateurish."

"Well, of course, I am not a professional letter writer!" the photographer defended himself.

"Then why not go to a professional letter writer for a letter which is intended to get professional work for a professional man?" I inquired.

"Oh, that seems rather a needless expense. I can write a good enough letter."

"Does your wife use a camera?" I inquired.

"Of course—little Kodak I gave her some time ago. Does very well with it, too."

"Could she take your place in the studio with what she knows of photography?"

"Don't be silly. She's just an amateur photographer. She can press the button and make nice little snapshots, but that's all."

"She couldn't sell her work, then?"

"Now, you know she couldn't! I have spent twenty years making portraits for money and I know there is a whole lot I don't know yet. How should she do the same work when she is only a button presser?"

"Well, I have spent considerably more than twenty years writing," I returned. "And I know there is a whole lot I don't know about it, and never will know about it. I have made a study of advertising, and of letters designed to bring business. But I find that there are a lot of good people, like you, for instance, who think that because you can write a letter, therefore you can write the one letter which best fits the occasion. Yet you look with scorn on the idea that your wife, who makes nice little pictures with a Kodak, should be able to take

your place and do professional photography.

"It seems to me that you are convicted out of your own mouth. You agree that a professional photograph, which is to be sold for money, must necessarily be the result of experience and skill, but you think it doesn't take any but amateur skill to write a business getting letter. I dare say your daughter can play 'All Alone, by the Telephone' on the piano, yet you wouldn't say that that qualified her to act as an accompanist at a concert or gave her the ability to run Paderewski off the platform. How come, then, that you feel so differently about your ability to write a letter which will bring the shekels into the till?"

"I—er—why I have always written letters."

"And your daughter has always played the piano and the wife has always made snapshots!" I retorted.

"But, that's different——"

"How is it different? You must know, being a man of intelligence, that there is such a thing as psychology, and that advertising writers have worked out from the acknowledged scientific principles of that science certain rules for the construction of good advertising. Do you know those rules? I know that you do not. I can see it in your letter. It violates all through the first and most fundamental principle of a business getting letter. It talks all through about *you*, and what *you* think, and how good *you* are, and what a fine studio *you* have, and how *you* advise, and so on. People are not a bit interested in *you*. They are interested in *themselves*. What they want is their own best good, not yours. It doesn't do one bit of good to say 'we should be very happy to do thus and such.' What does a perfect stranger care whether you are very happy or not? But they are interested in being happy themselves. But that is something you don't think of, when you save a few dollars by writing your own copy.

"My friend, when you are sick you call a doctor, not a quack. If you are in trouble, you get a lawyer, not a shyster. When you want a magazine you buy the BULLETIN OF PHOTOGRAPHY, edited by an expert and printed by masters—not some rag which has neither beauty nor authority. When you want plates you don't try to make them, and when you want retouching you don't ask a school boy to do it. But when you want business, instead of getting some one who knows something to write your letters and your literature, you gratify your vanity and save the price of an evening's pleasure, and do a poor job yourself—and then, when the business just doesn't roll in, you condemn, not the ammunition, but the gun you shot!

"And they call you a reasoning human being!"

"Ouch!" he answered me. "That's all true enough to hurt. I'll go to an expert, next time!"

I wonder if he will! Men are queer!

✽

Talks About Technique

To begin with—what is technique? I take it that it is the mechanical side of any art. From the photographer's point of view it is the selection and use of materials.

Technique should never be an aim in itself. Technical ability is only of value in studio photography when it is used to further the fundamental business of getting a pleasing likeness and a picture.

But once we have admitted that technique itself cannot give you either a true portrait or a real picture, we have said all that can be said to limit it. Its importance is such that it might be described as the peg on which any sort of artistic aspiration has to be hung.

The technician who knows nothing about art may be in a bad way, but he is not so entirely and absolutely helpless as the artist who knows nothing about technique! Such an artist may be full of genius, may be able to see in his mind's eye pictures that are immortal masterpieces—but until he comes

down to brass tacks and learns how to express what he wants to say by the technique of his chosen medium, he might as well be blind to beauty for all the good his visions are to the outside world.

That is so obvious that it is pretty generally acknowledged as a principle, but plenty of folk who will agree with it will not follow it to its logical conclusion.

There are plenty of studio photographers, for instance—men with a real *flair* for the characterization and the artistic side of portraiture, who get impatient with technique and are apt to feel that the less they bother about it the better. That is right up to a point—certainly your technique must sit lightly on your shoulders—but it is a fact that the artist always can see and feel a great deal more than he can get on paper, and the more he learns about the technique of his work the more of this previously unexpressed residue can get itself expressed.

A new negative-making material that broadens the possibilities of studio lighting by its greater adaptability, a trick in printing that will enable you to control diffusion, a developer yielding a new color on your prints—these may be trivial things in themselves, from an artistic point of view, but if they enable you to get into your finished work just a little more of that which you are so anxious to get, they will be more than worth the trouble of mastering.

So, I would say, do not be "highbrow" about technique. Do not think it will degrade your artistic perception to renew your acquaintance with the dark-room quite frequently. It's all very nice to sit in the studio and dream dreams and see visions, but it's in the workrooms that your visions have to be translated into prints, and without pretty constant personal interest on your part you may find much of your inspiration slipping down the sink along with the discarded developer!

But maybe you are not interested in all this talk about inspiration and art! You are in photography to make money, and do not see what use anything more than the

bare minimum of technique is to *you*. Any number of folk will agree with you in this—folk running studios of all grades from post cards up; people who look on photographs as things to be produced as cheaply as possible and sold at so much per square inch.



That is a perfectly logical, if somewhat limited, way of looking at photographs. The lack of logic is shown when a man who *depends* on cheap production refuses to make a real study of the technique of photography.

If cheap production is your aim you must cut out waste of time and material at every possible point. Do you suppose that Ford cars, for instance, are produced with less thought to the technical processes of manufacture than cars costing five or ten times as much? Not a bit of it. The cheaper car can only be made at the price by the appli-

cation of an extraordinarily exhaustive technical knowledge to the problem of reducing cost at every possible point.

I know that "mass production" is a system more applicable to motor cars than to photographs, but the need for thorough technical knowledge is the same in each case.

You know that it is bad economy to over-work developers or fixing baths—you may spoil five dollars worth of paper trying to save ten cents worth of chemicals. Saving time or materials is not necessarily effected by cutting things down, but if you would set out and make a scientific study of photography you will find literally dozens of points at which a slight alteration in method would cut down costs and yet have *no* adverse effect on quality. Indeed, improving quality is one very effective way of *reducing* costs.—*The Professional Photographer*.

	<h2 style="text-align: center;">LEGAL DEPARTMENT</h2> <p style="text-align: center;">CONDUCTED BY ELTON J. BUCKLEY, ESQ.</p> <p style="text-align: center;">[MR. BUCKLEY is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, MR. BUCKLEY will answer them <i>free of charge</i>. A stamped and addressed envelope must be enclosed for reply.]</p>	
--	--	--

The Movement Against Billboard Advertising

I have been watching a movement take shape in various parts of the country, chiefly in the smaller communities, to eliminate the thousands of billboards which some people think destroy the beauty of the country side. This movement almost always takes shape in the same way. A county or a town will organize a Chamber of Commerce or a Business Men's Association, and pretty soon some citizen with an artistic sense—there are always some of these in all communities—will complain that the town would be much better looking if a lot of the highly colored billboards were removed, either from places within the town or in the immediate suburbs.

Then something is often done, either a resolution, or occasionally an ordinance.

The growth of this movement has reached a point where the ordinances passed in such cases are beginning to reach the courts. The position the courts are taking toward them doesn't augur very well for the success of the movement. One case has just been decided. It arose in New York State, and the court held that the ordinance was invalid, because it rested on no legal foundation. I shall discuss this case a little for the benefit of those in whose communities similar movements may arise.

This case arose in the village of King's

Point, Nassau County, New York. The Board of Trustees of this village passed an ordinance which forbade the posting, erection or maintenance of any advertisement in the form of a bill or sign or other device within the village of King's Point unless they related solely to advertising real estate for sale or rent. The latter were permitted, provided they were set back at least twenty-five feet from the street and were not larger than 4 x 4 feet.

Two men, Wolf & Jennings, ignored the ordinance, posted billboards for other than real estate advertising, and were promptly arrested. They were convicted by the local police court and appealed to the county court, which reversed the conviction and remitted the fines. The appeal court held that the ordinance wasn't any good because it deprived citizens of a right and rested on no public need. I quote from the decision:

The learned trial judge in the court below, in sustaining the validity of the ordinance, based his conclusions upon

the assumption that ordinances can be sustained on esthetic grounds alone.

* * *

It is undoubtedly true that the modern trend of decisions in our higher courts is to sustain the rule that private right must give way to public necessity and welfare; yet I think it is very doubtful if the enforcement of the ordinance in question would tend to accomplish that purpose. The ordinance is discriminatory in that it permits erection of billboards and signs for one specific advertising purpose only, to wit, for sale or for rent of real estate. * * * Furthermore, the ordinance does not prohibit the erection of billboards or signs except for advertising purposes.

I am of the opinion that the ordinance cannot be sustained upon the ground that it tends to promote the esthetic aspect and thus be in keeping with the public welfare. "Esthetic" relates to that which is beautiful or in good taste,

Materia Photographica

A Dictionary of the Chemicals, Raw Materials,
Developing Agents and Dyes used in Photography

By ALFRED B. HITCHINS

F. R. P. S., F. R. M. S., F. C. S., F. Ph. S. L.

Member of Society of Motion Picture Engineers

Technical and Research Director Duplex Motion Picture Industries, Inc.

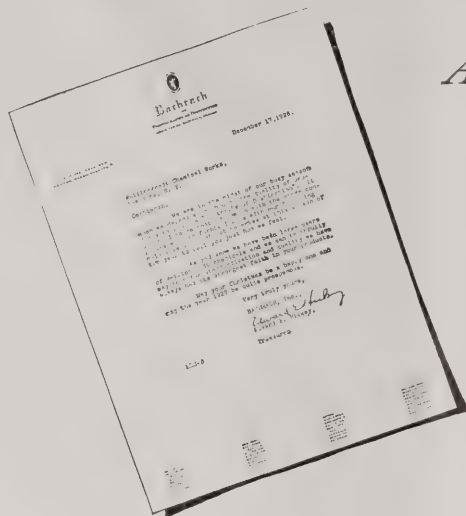
Paper Cover, 50 Cents. Cloth, \$1.00, postpaid. Trade Supplied.

This book of 96 pages fills a need in photography, as it is an up-to-date compilation. It should be in the hands of every worker in photography.

FRANK V. CHAMBERS

PUBLISHER

636 South Franklin Square, Philadelphia



*Ask the Photographer
who has used them*

From coast to coast
Mallinckrodt Photographic
Chemicals have won the unqualified
endorsement of Photographers of every
section of the country

*Write St. Louis Office for
free catalog*

MALLINCKRODT CHEMICAL WORKS

St. Louis • Montreal • Philadelphia • New York

Reliable Photo Supply Houses

Eastman Kodak Stores, Inc.
(Formerly Glenn Photo Stock Co., Inc.)
183 Peachtree Street, Atlanta, Ga.

Burke & James
Manufacturers of Rexo and Ingento Products
223-225 West Madison Street, Chicago, Ill.

Central Camera Co.
Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores Co.
(Sweet, Wallach & Co.)
133 North Wabash Avenue, Chicago, Ill.

Norman-Willets Photo Supply
Studio—Finishers—Engravers—Dealers' Supplies
318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co.
Photographers' & Photo Engravers' Supplies
208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc.
(Formerly Standard Photo Supply Co.)
213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc.
223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop
Everything Photographic
424 Grand River Ave. West, Detroit, Mich.

Zimmerman Bros.
(Eastman Kodak Co.)
380-384 Minnesota Street, Saint Paul, Minn.

Hyatt's Supply Co.
417 North Broadway, St. Louis, Mo.

W. Schiller & Co.
6 S. Broadway, St. Louis, Mo.

Eastman Kodak Stores, Inc.
356 Madison Ave., at 45th St., New York

R. J. Fitzsimons Corporation
Autochrome and Ilford Products
75 Fifth Avenue, New York City

Medo Photo Supply Corp.
Phones—Chickering 3843 and 3506.
223-225 West Forty-Sixth Street, New York

George Murphy, Inc.
57 East 9th Street, New York City
Our Monthly Magazine "Snap Shots" Free

Charles G. Willoughby, Inc.
Everything used in Photography
110 West 32d Street, New York

Eastman Kodak Stores, Inc.
(Formerly John Haworth Co.)
1020 Chestnut Street, Philadelphia

Bell Photo Supply Co., Inc.
(Eastman Kodak Co.)
410 Wood Street, Pittsburgh, Pa.

and under the ordinance in question it is altogether possible for the property owner to erect a billboard or sign which would be offensive to the eye and to the sensibilities which did not contain any advertising matter whatsoever. It does not follow, because a sign or billboard is used for advertising purposes, that it is not beautiful. The commercial artist has made great advancement in artistic design of advertising matter. * * *

There are many things upon the landscape more offensive to the artistic sense than advertising matter, a slovenly kept lawn or dooryard, dilapidated buildings, untidy and unclean premises, frequently present an appearance quite as shocking to the aesthetic sense as any billboard or sign used for advertising purposes.

The court really takes the position that because an advertisement is on a billboard it does not necessarily follow that it is ugly and a blot on its surroundings, that there are beautiful billboards as well as the other sort, and that therefore an ordinance or a law which prohibited all billboards just because they were billboards was illegal. If this is good law it spoils the movement, and leaves it open merely to prohibit the use of *ugly* billboards, which would be impracticable owing to the wide diversity of taste. Some people can see beauty in things that to others are horrible. This is really the reason why so many movements based on the esthetic sense never come to anything.

(Copyright by Elton J. Buckley)

✱

"I tell you I distinctly saw that boy's face almost against yours last night."

"But, mother, Jack is terribly near sighted."

✱

The cooking teacher was dissatisfied with the noodle soup.

"You girls know how," she declared, "but you aren't using your noodles."

✱

Doctor—"You seem to be getting weaker. My advice is to drink a quart of water with each meal."

Patient—"Great Scott! If I keep that up I'll be worse than weak—I'll be diluted."

Avoid Lost Motion

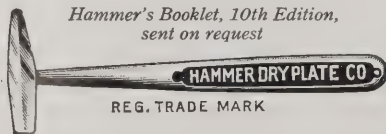
HAMMER PLATES

with shortest exposure and least effort
produce negatives of highest quality.

Permanence, brilliancy and reliability are their chief characteristics.

Coated on Extra Selected, Clear, Transparent
Photo Glass

*Hammer's Booklet, 10th Edition,
sent on request*



HAMMER DRY PLATE COMPANY

Ohio Avenue and Miami Street
ST. LOUIS, MO.

N. Y. Depot, 159 W. 22d Street, New York City

The Pictorial Annual

OF THE

*Royal Photographic Society
of Great Britain*

1926

WITH A CRITICAL DISSERTATION

By F. C. TILNEY, F.R.P.S.

Mr. Tilney has gone through the Annual Exhibition of the Royal Photographic Society, has selected from it fifty-three prints which are not only beautiful in themselves, but which serve an educational purpose, has divided and described them as landscape, shore and lake scenes, portrait and figure studies, still life. To these classifications he has added a preface and an essay on "The Camera, a Cultural Influence." Through this series of chapters he carries the reader in a reasoned and philosophical dissertation on the pictures reproduced and the ideas underlying them, and in this way he gives the reader a pictorial photographic theory which is most illuminating and helpful.

PRICE

Paper, \$2.25 Cloth, \$3.25

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia



An Emblem of Quality

CHARACTERIZING A COMPLETE LINE OF
PHOTOGRAPHIC LENSES SUCH AS THE FAMOUS

**Velostigmats Verito
Varium Vitax Voltas**

All described in our new catalog which will be sent upon request

WOLLENSAK
OPTICAL COMPANY

Rochester, New York U.S.A.

BUY AMERICAN-MADE GOODS



In the Service of the Profession

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

Our Specialties:

**ENLARGING IN ALL ITS BRANCHES
DISTINCTIVE PORTRAITURE WORK
WATER COLORS
OIL PAINTINGS
OIL EFFECTS
ART PRINTS
ASTRO TONES
GUM PRINTS
PORCELAIN MINIATURES
IVORIES**

Write for price list No. 8.

*Consult Blue List No. 2 on Specialty Work for your
Amateur Trade.*

BLUM'S PHOTO ART SHOP, Inc.

1021 North Wells Street

CHICAGO

AS WE HEARD IT

Mr. and Mrs. John J. Farrell, after an absence of several years, have returned to Le Mars, Iowa, opening up a new studio.

The Kramer Studio, at Rupert, Idaho, after the completion of the extensive remodeling which they are doing, will move into their new quarters.

The Tobias Studio, located in the Security Saving and Loan Building, at New Lexington, Ohio, has been completely remodeled and now occupies ten rooms on one floor.

Fred Carter has taken over the interest of Robert Bradley in the Carter & Bradley Studio at Seattle, Washington. Mr. Bradley is now engaged in the automobile business.

George J. Kossuth, of Wheeling, West Virginia, has a new occupation. George, with his sonorous voice, is "Uncle George" at station WWVA, and broadcasts kiddie stories each night at 8 o'clock.

Word was received of the critical illness of Mrs. Charles Aylett, the charming wife of the First Vice-President of the P. A. of A. Mrs. Aylett, by her winsomeness and charm, has made many friends in the States, who join in wishing her a rapid recovery.

The White Studio of Kalispell, Montana, have the right idea on advertising, judging by the splendid write-up which was given them in their home paper. Mr. White is something of an artist as well as a photographer and has collected for his studio excellent reproductions of the most famous pictures.

Paul True, for many years with the Ansco Photo-products Company, is now manager of the New York Office for Defender Photo Supply Company. We know Paul's many friends will be glad to know they will still have the pleasure of his good natured wit and pleasing smiles at the coming convention.

Francis Haxby, painter of the portrait of Sir Adam Beck which hangs as a civic memorial in the city hall, Toronto, is appealing from the judgment for \$200 given Warren A. Rockwood. The claim was for half of the price paid by the city for the winning painting and was based on the plaintiff's supply of a photograph used as a model for the painting. It was erroneously stated that the claim had to do with instruction given as to methods used.

Word has been received of the death of Bryant E. Sherman, former prominent photographer of Bradford, Penna., who died in New York the early part of December.

Mr. Sherman was born at Minard Run, near Bradford, fifty-four years ago. After being successfully engaged in business in Bradford for many years Mr. Sherman moved to New York City about nine years ago where he opened a studio which became well known in the metropolis.

Mr. Sherman was a man of marked literary ability, being the author of a book, "The Bell Cow," which attracted favorable comment.

Surviving are a sister, Mrs. James R. Kline, of Tulsa, Okla.; a brother, Wallace Sherman, living in British Columbia.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1016

Wednesday, January 26, 1927

Price, 5 Cents
\$2.00 per Year

CONTENTS

Editorial Notes	99
A Tale of Squirrels (C. H. Claudy)	101
Courtesy Pays (Mabel Brown Denison—Mrs. H. H.)	102
Illustration by Minya Duhrkoop	103
About Prices	104
Illustration by Minya Duhrkoop	105
Build Business by Taking Special Pictures for Window Displays (Frank H. Williams)	109
A Mercury-Sulphide Intensifier (Dr. H. Mennenga)	113
Open Forum—A Reply to "Tack-Hammer Advertising"	117
Watch Your Step (Frank Farrington)	118
Association News—Financial Statement	119
As We Heard It	122
Professional Photographers' Club of New York, Inc.	122
The Professional Photographers of Cleveland	122
Missouri Valley Photographers	122

Editorial Notes

Filming Duels

No limit can be placed upon the imagination of the news reporter, nor upon the flow of ink from his facile pen, particularly when he gets started on the wonders of photography. For instance, we record the following quotation from an exchange, purporting to have been received from that ancient settlement on the banks of the Tiber, soon, perhaps, to be known as Mussoliniville—why not—St. Petersburg became Leningrad, Christiania Oslo and unless all signs fail, Philadelphia will soon be known as Mitten-ton.

Here follows the tale of a cheerful disciple of Ananias:

"The click of the photographer's cameras mingles with the clash of swords when fashionable duels are fought in Italy nowadays.

"A recent encounter between two leading lights of the literary world changed the many centuries old traditions of secrecy in chivalrous combats. Now, each duel is snapped and filmed by a corps of photographers, and the pictures are published in the newspapers."

✱

Business Philosophy

Any one who has had experience in business knows that it is a misunderstanding of what profits are that so frequently leads new enterprises into trouble.

The profit which a business makes cannot be figured until every expense in connection with the enterprise has been paid.

Economists have a nice way of describing what are commonly called business profits. They call them "residual" profits.

Wages, rent, interest, light, heat, transportation, insurance, taxes, depreciation, janitor service, bad accounts—these must all be taken care of before the business man can dip his hand into the till and take out his profits.

Naturally, profits being residual, the

object of the wise business man of today is to determine in advance exactly what his expenses will be. To this end he has devised what is known as a cost system which gives him accurate records based on actual experience. If he charges prices for his products based on his cost tables, he can be fairly certain that after he has paid all his bills he will have something left for himself.

Cost accounting is the backbone of the modern business institution.

✱

Fade-Away Photographers

We have heretofore called attention to the fraudulent operations of fake photographers, practicing on the credulity of the public, and take the liberty of again advising all and sundry to provide themselves with a locally reputable family photographer in addition to their beloved family physician.

Simple, trusting matrons in Utica, N. Y., are even now suffering from the blandishments of a pair of photographic gypsies with a brand new stunt.

A gentlemanly photographic faker specializes in child-photography and poses his subjects in the home. A few days later the photographer's wife calls around with the proofs of the pictures and collects 50 per cent of the value of the order on the spot. That is the last that is seen of either the photographer or his alleged wife.

The local chamber of commerce has been wised up by several victims of this slick robber, and is "going to do something about it."

✱

Photographic Records of Soils

The U. S. Department of Agriculture, Bureau of Soils, has adopted color photography in recording the character and appearance of soils in various parts of the country where the land is still owned by the Government.

An excavation is made to the depth of thirty inches, showing a vertical section of

the ground. Color photographs of this section show stratifications of interest to experts in their determinations as to the agricultural value of the land. From these records information can be furnished settlers relating to soil treatment required to bring out the greatest possible productivity.

It is relevant, in passing, to state that the Dominion Government chooses the autumn for photographing forested areas in the Canadian Northwest. Color photography records the tints of the leaves and indicates the location of various types of timber.

✱

Link of Dubuque

A recent visitor to the photographic establishment of Leo Link, at 756 Main street, Dubuque, Iowa, reports that if there is any photographic process, department or helper missing in Link's plant, such lack could not be discovered by a high-power detective.

In Dubuque, and for miles around, they go to Link for portraits, for commercial photography, and the finishing of half-done amateur work. You may go to Link by day or, if you must have your picture done at night, he has the means of supplying your wants.

Commercially, he will do your farm, your haberdashery, your meat stall, your grocery show window. Socially, he is at your service for weddings, parties and views of the old homestead.

It would seem that no Kodak film gets away from Link in his home town, for he is linked up with about all the drug stores about the city, where snaps may be left for development and prompt return.

Moreover, Mr. Leo Link is always on the job for conference and service—he is no connection of Missing Link of the Evolutionists.

✱

Low prices may interest a patron when discussing the advisability of having a picture taken, but the cost is forgotten when looking at the picture afterward, and when presenting copies of it to admiring friends.

A Tale of Squirrels

C. H. CLAUDY

In the days when the world was young, and Aesop could find a way to teach simple-minded men and women by means of fables, there were two Squirrels, with a capital S for each of them. The first one was a very hard working Squirrel, indeed. He never took a vacation. He got up before dawn and washed and combed himself so that he would be ready at the first crack of sunlight to go nut hunting. He allowed himself seven minutes and one nut at noon, and two minutes to rest in the afternoon, during which interval he made all manner of fun of the other Squirrel, who spent his time loafing in the sunlight, scampering up and down the trees, having the dickens of a good time, and occasionally eating a nut, when he felt hungry.

"You have the fun now, but wait until winter comes" said the industrious, hard-working Squirrel.

About the time winter was due, the industrious hard working Squirrel took cold from overwork and exposure and died. Whereupon the lazy loafing Squirrel appropriated all the nuts which the hard worker had gathered, and was well provided for the winter.

Jim Smith wasn't his name, but he was a very good photographer. If he had had as much common sense as he had knowledge of photography it is probable that he would have been Secretary of State, but as it was, he was just a hard-working, plodding photographer, who was so sure that no one could help him do his work that he tried to do it all himself. He got up before dawn and worked late. He never took a vacation. He ate his luncheons, consisting of almost coffee and a piece of pie, at the Sign of the Dirty Spoon, thus helping to support half a dozen Greeks in the old country. As a result he accumulated a bad tummy and a grouch. He had lots of customers, because he did good work. But he didn't make any

progress, because he never had time to enjoy anything except the consciousness of having done a long, hard day's work.

After a few years of this, he sickened and died, from overwork and poor feeding, and John Johns, who never worked very hard himself but had a lot of competent people to work for him, got most of the business.

There are a lot of wise and foolish squirrels in the business world, and plenty of Smiths and Johns. There are always people who work so hard they get no fun out of life—always people who are convinced they know so much more than anyone else, than even experts in their own line, that they cannot employ any help. The result is that they work themselves to death, and some other fellow gets their business.

This is no appeal to photographers to loaf on the job! Loafing never got anyone anything, anywhere, anytime. But the man who works at jobs he can hire done for him, is being squirrel foolish. He is saving a few dollars and spending priceless strength. For a man has only so much strength—no matter how strong he is, no matter what his pep and vim and vigor, no matter how enthusiastic he is in his work, he is sure to be a human being, and therefore to have limits. If he uses up all his strength and all his brains doing tasks which others can do for him, obviously he has nothing left with which to do the tasks that no one can do for him. The squirrel gathered nothing but nuts, and died from overwork. The other squirrel kept himself healthy and profited by his companion's foolishness.

The most successful photographer I know does all his work at a desk. Sometimes he works hardest when his feet are on the desk. In other words, he does his work with his brain. He employs operators. He hires retouchers. He pays receptionists. He has a stenographer and a book keeper and a bill

clerk. He has a buyer. What he does is make plans—plan selling, plan advertising, attend conventions, look around for new ideas, bring in new business of schools, colleges, etc. He is hard working, in the sense that he is busy, but not in the sense that he employs his hands to work, when his brain can work for him.

In the same town with him are one or two other photographers who are like the first squirrel—trying to do it all themselves. The brain worker has his eye on them. Some day they will crack. Then he will take over their business without any particular effort. Meanwhile, he has a pretty good time, and will have one when the overworked photographers are dead or in the sanitarium.

Life is something more than getting up,

eating, working, going to bed. Labor is something more than drudgery. If any man finds that he gets nothing out of life but routine, and nothing out of labor but making ends meet, he is cheating himself. It may take a little courage to turn over to other hands the work which has been done to save a salary, and get some leisure in which to plan bigger things, but it always pays.

It doesn't help anyone to work so hard that the other fellow gets the business while you get a headline in the newspaper and six fellows from the lodge to walk slow with you, while you carry a lily in your front foot.

Don't be a Squirrel. If you must be one, scamper a little now and then!

Courtesy Pays

MABEL BROWN DENISON (MRS. H. H.)

Often a "gross exaggeration," besides being humorous, carries with it a profitable lesson. A little incident of tactful salesmanship, that came to us a few days ago, illustrates what tact and courtesy can accomplish.

A young lady of the type dreaded by all salesmen, came into a shoe store. Of course, none but the head salesman would do to wait upon her. Pair after pair of shoes were tried on, but none were just exactly what she wanted. Feeling it to be a waste of his perfectly good time, the head salesman, upon the first excuse, turned the customer over to the "kid," a college boy working "after hours" in the store.

Soon the astonished head salesman saw the young lady walking out with a pair of shoes under her arm, apparently well pleased with herself and all the world.

"How did you do it?" he asked the "Kid."

"Oh, I just picked out the pair of shoes I thought she ought to have, and when she tried them on I told her they looked so nice with her new coat."

"New coat!" roared the salesman. "She has had that coat for the last five years!"

"I know it," replied the "Kid" with a twinkle in his eye. "But you know courtesy pays."

While we admit this to be courtesy raised to the nth power, the "Kid" was right. It always pays to be courteous.

Perhaps no man anywhere needs more tact and courtesy than the photographer. His dealings touch such a personal side of his customers, a side on which there is often almost a supersensitiveness. Tact and courtesy are often the only things that will save the day in such cases.

Let us illustrate. A customer comes in with a preconceived notion of just how she wants her picture taken. The photographer, visualizing how the finished product would look, is ready to cry out, "impossible." If he is absolutely tactless, he will try to tell her that is not what she wants. You who know anything about the workings of a woman's mind know what happens. The more he tells her, the more she is convinced that particular picture must be taken.

If he has a measure of tact, but not as much as he needs, he will probably take the picture as she wants it. Then he knows he



MINYA DUHRKOOP
HAMBURG, GERMANY

must take the picture as it should be taken if he is to get the order. But this man will spoil all his perfectly good chances, perhaps, by saying, "I really don't believe you will like that as well as you think, so I am making an entirely different view as well." In all probability she will not like either.

The tactful man will say, after getting the kind she thinks she wants, "I see another position in which you would look well, too." Note, he does not say, "In which you would look better." This man knows the inside of a woman's mind. Or perhaps he says, "I see something else that perhaps you *might* like, and I will make one of these." This man also knows it is best not to appear too sure of the value of his own opinion. He will probably get the order for the kind *he* liked and his customer's feelings were tactfully saved. (This is all inside information. I am a woman.)

Another place where tact is needed is with the customer whose means do not permit of her ordering as good photos as she would like. There is always a danger of that customer not being satisfied.

Impress upon her that she is not getting a cheap quality—then see to it that this is a fact. Let no cheap quality work go from your shop at any price. Explain to her that the difference in price is in the size,

number of proofs, etc. Give her every courtesy you would give to a customer paying five times as much, and in no way let her feel that you think her "cheap." You know right down in your heart that you respect her far more than the woman who orders beyond her means, and then lets friend husband do some extra hustling on his own account to pay the bill. Maybe you should not worry about him, but the chances are that the woman of the more limited means, who ordered more conservatively, will come back for photos before the other woman does.

Deference to the opinion of the customer is another item of prime importance, and is one of the most overlooked points of tact and courtesy in salesmanship. Take time to let them make plain to you any points they may have in mind. This is a little thing, but in the rush of our American haste we lose the fineness of many little courtesies. Many a salesman owes his popularity and success to careful observance of this one point of courtesy and tact.

We agree with Dr. Frank Crane, that courtesy or lack of it, that the saying and doing of nice things or of the other kind, is merely a matter of habit. We also agree with the "Kid," that "it pays to be courteous."

About Prices

It does not need the telling of it, that there is disparity in the prices of work done by the photographer. Other things being equal, the question may be asked why can one portraitist get fifty dollars a dozen for his presentation of the human face, and another, whose work is in every respect equal with the high priced product, can get only one half as much, or less than the half. Our query here is not to discuss the economic problem of values, but merely to consider which is the wiser of the two in the regulation of a commensurate price for service given. We do not think ourselves competent to give a definite decision, for there

are so many varied factors involved in the question, that the subject is rather an open one, and, indeed, one which should be discussed by those who have better opportunity to argue about the problem. All we shall do then is to give our personal convictions as relative to the subject from an economic viewpoint, which takes account in a logical instead of a practical way.

What then is the aspect of the problem as considered by the economist? Now the photographic profession, you will admit, is as much an art as a trade. Photographers must consider what are the relations between themselves as business agents, and



MINYA DUHRKOOP
HAMBURG, GERMANY

a cultivated public to which they appeal, and besides, photographers are obligated by the position occupied to keep up the standard of work as their special duty. The dignity of the profession they have assumed, and so they seek to deflect the ideas of the general public from the regarding of their business as a mere mechanical trade, like the house painter's occupation, or any other respectable trade, but at the same time they have the inalienable right of getting out of their business equitable remuneration.

In businesses designated "professional," the tendency of fees in artist's prices is not towards the actual cost estimated by the time and energy expended, but towards the reputation attained, and the skill exhibited in the service rendered the patron.

A photographer, who has attained eminence in his profession, either by his personality or by his artistic taste, or by both qualifications, would be eminently foolish to seek to attract custom by resorting to mere cheapness. Low prices would rather be looked upon as indication that he depended upon them more than upon the merit of his work as a business asset.

He must draw either by his personality, always a most potent factor in any business of respectability, and particularly with people of culture, or he may rely upon his style of presenting the goods, his entourage or the way he advertises himself. This last is an important consideration, inasmuch as cultivated people psychologically infer from the style and wording of the advertisement the character of the man who sends it out.

All such schemes for securing patronage must, of necessity, cost considerable outlay of money, the expenditure of time and labor, and also much experience with all sorts of dispositions in people who go to be photographed.

He must not only work in his studio, but do much to help his trade outside. So it is only just that he make his price big enough not only to get back his original outlay, but also a substantial extra reward for the knowledge, tact and skill he has above

others not so well accoutered. Everyone engaged in the photographic portrait business, or if you prefer profession, must have his judgment clear and free from prejudice, so as to be able to determine in what relation his work stands comparatively with others in his business, in order, to be honest to his own convictions as to whether he is really giving artistic return, justifying him in setting a high estimate upon his performance. The photographer cannot honestly raise the price until he feels that his work has reached a plane of excellency commensurate in quality with that of his professional brothers of high standing.



PHOTOGRAPHS OF ANYTHING ANYWHERE

135 W. Walnut Street

Phone 281

GOLDSBORO, NORTH CAROLINA

No.

Date

Received of

\$

Representing camera charge.

on portraits.

A camera charge is made
whether prints are ordered or not.

When order is placed this amount
is credited on account in final settlement.

All proofs remain the property of Mr. Clement
and are to be returned to him.

The Clement Studio

STANDARD PORTRAITS

STYLE & FINISH	NAME—PRICE	MISCELLANEOUS CHARGES
"MANTEO"		
3 x 4 Easel.....	6 for.....	Camera Charge.....
Sepia or Buff-Gray.....	12 for.....	Extra Positions.....
Azo A or H.....	Re-order, First Print.....	Coloring in Oil.....
	*Additional Prints.....	
"CROATAN"		
3 x 4½ Easel.....	6 for.....	Camera Charge.....
Sepia or Buff-gray.....	12 for.....	Extra Positions.....
Azo A or H.....	Re-order, First Print.....	Coloring in Oil.....
	*Additional Prints.....	
"ROANOKE"		
4 x 6 Easel.....	3 for.....	Camera Charge.....
Sepia or Buff-gray.....	6 for.....	Extra Positions.....
Azo A or H.....	Re-order, First Print.....	Coloring in Oil.....
	*Additional Prints.....	
"ALBEMARLE"		
5 x 7 Easel.....	3 for.....	Camera Charge.....
Sepia or Buff-gray.....	6 for.....	Extra Positions.....
Azo A or H.....	Re-order, First Print.....	Coloring in Oil.....
	*Additional Prints.....	
"JESSAMINE"		
6 x 8 Inslip.....	3 for.....	Camera Charge.....
Sepia or Buff-gray.....	Re-order, First Print.....	Extra Positions.....
Vitava Rapid Black.....	From Smaller Style.....	Coloring in Oil.....
D or E-Rough.....	*Additional Prints.....	
"IRIS"		
7 x 9¼ Corner Holder.....	3 for.....	Camera Charge.....
Sepia or Buff-gray.....	Re-order, First Print.....	Extra Positions.....
Vitava Rapid Black.....	From Smaller Style.....	Coloring in Oil.....
D or E-Rough.....	*Additional Prints.....	
"WISTARIA"		
10 x 13½ Full to Edge.....	3 for.....	Camera Charge.....
Sepia or Buff-gray.....	Re-order, First Print.....	Extra Positions.....
Vitava Rapid Black.....	From Smaller Style.....	Coloring in Oil.....
D or E-Rough.....	*Additional Prints.....	
"VIRGINIA DARE"		
4 x 6, Oval on 7 x 9¼.....	3 for.....	Camera Charge.....
Buff-gray, Slight Diffusion.....	Re-order, First Print.....	Extra Positions.....
Light Special Grounds.....	*Additional Prints.....	Tinting in Oil.....
Vitava Athena, E-Rough.....		
"WALTER RALEIGH"		
7½ x 9½ on 10 x 13½.....	3 for.....	Camera Charge.....
Buff-gray, Slight Diffusion.....	Re-order, First Print.....	Extra Positions.....
Special Grounds.....	From Smaller Style.....	Tinting in Oil.....
Vitava Rapid Black, E-Rough.....	*Additional Prints.....	
"MARY SLOCUMB"		
5 x 7 Tipped on.....	3 for.....	Camera Charge.....
Buff-gray, Slight Diffusion.....	Re-order, First Print.....	Extra Positions.....
Light Special Grounds.....	*Additional Prints.....	Tinting in Oil.....
Vitava Athena, E-Rough.....		
"ANTHONY WAYNE"		
Gray, Slight Diffusion.....	3 for.....	Camera Charge.....
7½ x 9½ Masked Inslip.....	Re-order, First Print.....	Extra Positions.....
Special Grounds.....	From Smaller Style.....	Tinting in Oil.....
Portrait Bromide-Parchment T.....	*Additional Prints.....	
"OLD MASTER"		
10 x 13½ Full to Edge.....	1 for.....	Camera Charge.....
Buff-gray, Diffused.....	Re-order, First Print.....	Extra Positions.....
Special Grounds.....	*Additional Prints.....	Coloring in Oil.....
Portrait Bromide-Old Master.....		
"GREENWICH SKETCH"		
7 x 9¼ Pencil Sketch.....	1 for.....	Camera Charge.....
Black and White.....	Re-order, First Print.....	Extra Positions.....
Vitava Rapid Black-D.....	*Additional Prints.....	
"NEW PORT SKETCH"		
10 x 13½ Pencil Sketch.....	1 for.....	Camera Charge.....
Black and White.....	Re-order, First Print.....	Extra Positions.....
Vitava Rapid Black-D.....	*Additional Prints.....	

*NOTE—In all cases the first print of a re-order comes at a higher rate than the additional prints finished at the same time. This charge is made to cover office, laboratory and finishing-room costs of handling re-orders. Additional prints finished at time of either original or re-order take the same rate.

But on the other hand, the photographer, who believes his work is up to the high standard, and who has his opinion substantiated by competent judges, is dishonest to himself, and you know what Polonius says concerning such. "He is not true to any man who is false to himself."—Personally you put yourself just where you are. You are the master of your fate, the captain of your soul.

Each season we have made some changes, and no doubt will make a number next year, as some things may not work out as we anticipate. However, the method we are using is proving of much help to us. If you think it has any merit you may pass the idea on to others.

I also inclose two other system helps that are proving of much benefit to us. The use of the camera charge slip, together with a



DISPLAY WINDOW, CLEMENT STUDIO

The following letter we believe will be self-explanatory and we hope that our readers will examine the published list carefully.

Dear Mr. Chambers:

I am sending you a copy of our portrait list, also print of our window showing all styles of our portraits.

Your comments, criticisms, and suggestions as to price list will be greatly appreciated. For several years I have been trying to work out a fair and satisfactory price list, covering all our usual charges.

definite amount to be paid on each style portrait, has eliminated most of the trouble about deposits. The camera charge slip is an idea I got from one used by Pirie MacDonald and worked over to fit our needs.

The negative envelope, which is an adaptation of the Eastman shop ticket idea, is a great help from office back to office.

A. O. CLEMENTS.

We think Mr. Clements' idea of the portrait list a most excellent one, particularly as it is followed up with the window display.

Mr. Clement is open for suggestions, and if our readers will analyze the price list and send in their suggestions for its betterment, or criticisms, we will gladly forward them, or they may be sent direct to Mr. Clement at Goldsboro, N. C.

We will give space in the BULLETIN OF PHOTOGRAPHY for the discussions and suggestions, as we believe the fraternity will be benefited generally by having the matter placed before them in a concise manner.

do this are interviewed, it is found that they are practically unanimous in declaring that business is good and in also declaring that one of the big reasons why business is good is that they do create such unusually good displays.

Let's look into this matter further and listen to some of the things said by various successful photographers about the kind of special pictures they take for their window displays and about the ways in which they

SHOP TICKET		NAME	
No.	Date		
SIZE and FINISH		Address	
		Proofs Delivered Proofs Mailed	Proofs Returned
		Work Promised	Order Delivered Order Mailed
No. ORDERED	PAPER	NAME OF PORTRAIT	
RETOUCHING and ETCHING INSTRUCTIONS		Amount of Order	
		Deposit	
		Bal. Due	
INSTRUCTIONS FOR SPECIAL PRINTS			
REMARKS			
RE-ORDER			

Build Business by Taking Special Pictures for Window Displays

FRANK H. WILLIAMS

Why is it that the window displays of some photographic studios are so particularly attractive and effective in getting attention and in building business?

The answer is that these photographers take special pictures for the sole purpose of putting the pictures in their show windows.

That sounds like paying almost too much attention to the studio's window displays, doesn't it? But when the photographers who

cash in on such special pictures in building more business and in making more money.

"I'm always looking for good subjects for pictures for my window displays," said one live-wire photographer. "And, of course, I look for subjects which, otherwise, I would not photograph.

"For instance, just lately there was a mighty interesting looking little chap selling papers on the street corner near my studio. He was the regular old-time Horatio Alger type of hero—chubby-faced, cheerful, intelligent, and ragged. He surely was a dandy subject for a portrait study.

"The minute I saw that youngster I decided to take a picture of him—simply for the purpose of getting a good picture for my show window, so I got him up into the studio and posed him and got a splendid picture of him.

"Then I put the picture in a frame and put it in a prominent place in the window and put a placard near it reading like this:

"FROM NEWSBOY TO RICHES—

"Who'll say this local newsboy won't make good?

"Isn't he cute?

"This studio specializes in pictures of young people. Come in and let us show you what wonderful results we can get with YOUR youngsters."

"Right away after putting the picture in the window, I noticed more people stopped and looked at the window than usually do at any ordinary display. And I definitely traced some work to the fact that I had this picture and placard in the window.

"Then, after having the picture on display for a time, I took it to the newspaper whose papers the youngster was selling and suggested that they have a cut made of it and then run the picture in the paper. The newspaper did this and gave me credit in the write-up that accompanied the picture. And this was further good publicity for me.

"Yes, taking special pictures for my window displays every now and then is mighty good business for me. It gets my displays away from that deadly sameness that is so characteristic of many studio window displays when the only pictures exhibited are those that the studio has taken in its regular run of business."

Another photographer talked about the proposition in this way:

"One of the big things for me to do all the time in getting more business is to make the public realize that this is a versatile studio and what better way of doing this than by means of taking special pictures for use as window displays?

"Of course, the main feature of my window displays is always the regular portrait

work of the studio. I figure this should be the main feature of the display because it is portrait work that we do here in larger quantities than any other line of work.

"But all the time I get variety into the display through the special pictures I take for display purposes only.

"Every now and then I'll go out and shoot some particularly beautiful landscape stuff and then I'll display these pictures in the show window. Or I'll shoot some bathing girls or some sport pictures or some construction work or some still life or some nature studies. I'm always looking around for something new and different that will go well for display purposes.

"But, in featuring these special pictures, I always see to it that there are sufficient pictures of the one kind to make a worth-while impression on folks.

"For instance, if I'm displaying landscapes, I see to it that there are sufficient of such pictures in the display to give a sort of mass impression, instead of just the fleeting impression that might be given by a single landscape picture. Or if I'm showing sport subjects, I see to it that there are sufficient sports pictures to make a deep impression. And so on.

"Also, in arranging my displays, I very seldom show a selection of a lot of different pictures. For instance, I don't mingle landscapes with sports subjects, nature studies, etc.

"With the special pictures on display, I always use placards stressing the thought that my studio is versatile and that it is right up to the minute all the time, and urging people to patronize the studio where they are certain that their portrait work won't simply be routine work, but where it will be handled with the individuality and artistry that are possible only in the versatile, up-to-the-minute studio.

"Such special pictures in my window displays and such a use of placards help me greatly in getting more people to stop and look at the displays and help me greatly, too, in getting more business."

That pictures taken specially for window displays help the photographer to cultivate a commercial photographic sense is the contention of another enterprising photographer:

"I used to try to get commercial work," said this photographer, "but I never got very far with it and I couldn't understand why. But now I do understand why—I didn't have the commercial photographic sense, that is, I couldn't see how commercial photos could be used in building business.

"But some time ago I got started on the proposition of taking special pictures for use in my own show windows. I started this because I felt that it would help me greatly in making my window displays more attractive.

"Right away, after deciding to do this, I began to look around for interesting scenes

which would attract attention. This meant that I was looking to get news value into my special pictures. And, right away, I found that I was getting a different slant on commercial photos and that I was having more success with such photos.

"Commercial photography is, largely, a matter of getting news into business photos, and anything that helps the photographer in cultivating his news sense is bound to help him in getting more commercial work. So I figure that when a photographer does get special pictures for his show windows, he's really helping to make himself a better photographer and so is assuring himself of more business and more profits."

Why not take some special pictures for YOUR show window and cash in on them in the same way?

A Mercury-Sulphide Intensifier

DR. H. MENNENGA

(In the current issue of *Photographische Rundschau*, Dr. H. Mennenga, in the course of reviewing the advantages and drawbacks of existing methods of intensification, publishes the formula and working details of a process of intensification which for certain purposes is found by him to be superior to other methods.)

Among intensifiers, the process in which mercury is employed is undoubtedly the one most frequently used. In the form of it in which sulphite is used as the darkening bath it is simple and certain, although the density which is produced is not very great and in some cases is not sufficient. When ammonia is used in order to obtain greater density, the permanency of the intensification thereby suffers, however carefully the process may be carried out. A number of negatives which I intensified about fifteen years ago with mercury and ammonia show the very poor permanence obtained by this method. Varnishing of the negatives is not sufficient to prevent the change of the image

which has been intensified by mercury and ammonia, the color of the varnished negatives changes from yellow to red. However, the negatives can still be used, whilst those unvarnished are rendered useless by the occurrence of numerous spots.

The uranium intensifier has the drawback of uncertainty in its action, the effect depending not only on the process itself but on the kind of plate which is treated. Frequently staining of the film cannot be avoided; the intensification does not last well, although it is improved as regards permanence by varnishing and is superior in this respect to mercury and ammonia.

The mercuric iodide intensifier is convenient in use and the permanence of the intensified image, according to my experience (which is not that of others), is quite satisfactory. But it causes the formation of a certain amount of fog, which detracts from the appearance of the negatives and may lead to the choking up of fine details in the shadows. The copper intensifier has less to

recommend it, whilst the other intensifiers, all of which I have tested in the course of my experiments, are some of them too uncertain in action and some of them too difficult for ordinary use.

In the course of experiments made with the object of getting a greater degree of intensification when using the mercury intensifier, I used a process which attains this end without endangering the permanence of the negative. It consists in a combination of mercury intensification and sulphide toning, such as is practiced for the sepia toning of bromide prints and is therefore familiar to almost every photographer. The method of working is briefly as follows:

A. Mercury bichloride	5 gms.	350 grs.
Common salt	3 gms.	260 grs.
Water	100 c.c.s.	20 ozs.
B. Potass. ferricyanide	5 gms.	350 grs.
Potass. bromide	1 gm.	90 grs.
Water	100 c.c.s.	20 ozs.

A mixture of these two solutions forms the bleaching solution; for obtaining an intensified image of red-brown color and great density, similar to that obtained in uranium intensification, it is preferable to mix one part solution A with two parts of solution B.

Bleaching is done according to the result required. Short incomplete bleaching results in a hard negative whilst complete bleaching causes equivalent intensification of lights and shadows. After bleaching, the negative is rinsed until free from color and is then treated in a 3 per cent. solution of soda sulphite. The color at this stage is reddish brown. After a further rinse the negative is finally treated in $\frac{1}{2}$ per cent. solution of sodium sulphide, which converts the silver ferrocyanide in the image into silver sulphide. At the same time the color is changed from yellowish brown to brown. The negative is finally washed and dried.

The degree of intensification is dependent on the quantity of the bichloride solution added to the mixture of A and B. More of solution A gives a reddish brown to brownish image. In the same solution a very thin negative will intensify to a yellow-

ish brown color; a denser one, to a brown color. The intensification is very considerable and the process is therefore suitable only for negatives which require a fairly powerful treatment. In the case of other negatives the ordinary mercury-sulphite intensifier is sufficient. It is well to wash the negative between the baths in order to prevent the occurrence of colored stain. Such stain, when it does occur, is to be observed chiefly by reflected light; by transmitted light it is hardly noticeable.

In the use of hard waters, scum markings due to lime may be procured, as they may when employing the ordinary mercury intensifier. In some cases there is a uniform deposit; in others patchy markings; and

VICTOR OPAKE

AN EXCELLENT PREPARATION FOR BLOCKING OUT ON NEGATIVES. IS IN SMOOTH, MOIST FORM—WORKS UP EASILY—DOES NOT CHECK, CRACK OR PEEL. WILL WASH OFF WHEN DESIRED.

No. 0— $\frac{3}{4}$ oz. jar - - 25 cents

J. H. Smith & Sons Co., 1229 South Wabash Ave., Chicago

HOLLISTON PHOTO-CLOTH

For Backing Photographs

Holliston Photo-Cloth is self adhesive and is furnished in standard sheet sizes. No cutting of cloth, or slow, mussy pasting necessary. Prints backed with Photo-Cloth are flexible yet firm and they will not curl or fray.

Samples and prices on request

The HOLLISTON MILLS, Inc., NORWOOD, MASS.

Boston

New York

Chicago

St. Louis

KAN-RITE

is the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And you will get it—all of it, less a fair refining charge, if you send your Silver Residues of every description to

KANTRO-GUNNELL REFINING CO.

PORTAGE, WISCONSIN



with old negatives the markings will sometimes take the shape of finger markings, becoming visible on the negative being dried.

A bath of weak hydrochloric acid (2 per cent. to 3 per cent.) removes this deposit completely without in any way affecting the image.

Those unfamiliar with the mercury toning of gaslight and bromide papers may be recommended to try the foregoing method for prints on these papers. According to the proportions in which solutions A and B are mixed, a wide range of tones from sepia to brownish black may be obtained. The

prints should be well washed between the operations.

It will, of course, be understood that the more of solution A is used in the bleach, the greater the tendency to produce prints of greater depth, a feature of the process which is of advantage at times. For prints on bromide paper the process is to be preferred to that of Senol toning, since the effect desired can be much more readily secured and is not dependent, as it is in Senol toning, on the developer, the time of development and the quality of the bromide paper. —*The British Journal of Photography.*

	<p style="font-size: 1.5em; margin: 0;">THE OPEN FORUM</p> <p style="margin: 5px 0 0 40px;">WHEREIN INDIVIDUAL VIEWS ARE FRANKLY EXPRESSED</p> <div style="border: 1px solid black; padding: 5px; margin: 10px auto; width: 80%;"> <p style="font-size: 0.8em; margin: 0;"><i>Any opinion expressed in this column is not to be construed as the expression of the BULLETIN of PHOTOGRAPHY. It does, however, represent the Editors' spirit of frankness and their willingness to publish both sides.</i></p> </div>	
--	---	--

A Reply to "Tack-Hammer Advertising"

In answer to your article in the Wednesday, December 8th, issue of the BULLETIN OF PHOTOGRAPHY headed "Tack Hammer Advertising."

Difference of opinion, they say, makes horse races, it also makes law suits and misunderstandings, nevertheless, differences in opinion are fine things if properly put forth.

Personally I must differ with F. D. regarding "Tack Hammer Advertising," and the only reason that I take the liberty of voicing my opinion is the fact that for fifteen years I have followed the advertising game professionally, and during the later years, my opinions regarding advertising and advertising policies have been considered valuable, and today I suppose I could make more money in the writing of advertising than I expect to make this year in running my studio, but photography has a hold on me that I cannot get away from.

The use of large space or nothing, as advocated in your article, is what ad men term spasmodic advertising and recognized as suicidal.

Large space is fine to attract attention, to create an impression and to display a great number of items, but clever layouts will accomplish the first two points, as a photographer has no need of displaying a mass of items as the department store does. I candidly believe that small space regularly is the logical thing for him to use.

Most assuredly, ten \$10 ads that are well gotten up and run weekly will do far more good than *one* poorly constructed \$100 ad that is only run once.

"Layout" is a magic word in advertising, and is extremely important to the effectiveness of any advertisement. By layout we mean the arrangement of the component parts of the ad—the placing of the rules,

borders, illustrations, captions, body type, and signatures.

The use of white space, too, should carefully be considered, and I candidly believe that any photographer can create a clever layout who will reduce the problem to his own terms and consider the complete ad as a finished picture.

Space will not permit me to go into details, but if you will look through the papers and magazines and note the arrangement of the small ads that catch your eye, then take a piece of blank paper and draw an oblong two columns wide and five inches deep, and in this sketch the location of the illustration, heading, reading matter and signature, you will find that you have given the printer a guide so that he can make your small ad an effective eye catcher, then if you make your message vital, and to the point being careful

to not say too much, you will find that your small ads are effective.

Photographers should advertise. I know that advertisements of photography brings results when used intelligently, and every photographer should decide just how much he wants to spend in advertising, then prorate this amount so that he can run his ads at least once each week, even though they consume but one column five inches. Make them effective by good layouts and short interesting messages.

Of course every business has its own advertising problem, but that the newspapers are the most effective means of advertising is evidenced by the number of National Advertisers who are forsaking the magazines in favor of the local papers.

R. O. MITCHELL,
Clarksdale, Miss.

Watch Your Step!

FRANK FARRINGTON

Many photographers resort to schemes and prize and premium plans for stimulating business. In taking up any such method of advertising, it is important to know when one crosses the line that divides the legitimate from the lottery.

There are many plans that are honest and fair and that are not gambling devices in any sense, but that nevertheless violate the post office lottery rules which are rather finely drawn.

The postal authorities forbid the use of the mails in advertising or describing any plan which involves the element of chance in the awarding of the prizes or premiums, or any plan which involves the necessity for the contestants making a purchase in order to become eligible to participate.

Make sure your plan is not a lottery in the eyes of the post office before using the mails to tell about it, either in advance of its development or after its completion, and this includes the notifying of prize winners of their good fortune.

Newspaper advertisements of such plans

sometimes go through the mail without receiving attention. The newspaper publisher carelessly allows the advertisement to be printed and the postal authorities do not check it up. If such an advertisement is discovered by the postmaster, he will hold up that edition of the paper, though there is not likely to be anything worse done about that case. When you, however, mail out your own advertisements or letters about the plan, that is different. You, not the paper, become involved in an infraction of the lottery rulings and ignorance of the law will not help you if you are caught. Even the fact that you have secured a favorable opinion from your postmaster before mailing the matter will not help, because the postmaster is not the final judge of such infractions of the rules.

There seems to be considerable opportunity for variations in judgment as to where participation in a contest ceases to be a matter of skill and becomes a matter of luck. Make sure of your ground before you start any premium plan.



ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

ALVA C. TOWNSEND, PRES.
226 S. ELEVENTH ST.
LINCOLN, NEB.

CHAS. AYLETT, 1ST VICE PRES.
96 YONGE ST.
TORONTO, ONTARIO, CAN.

D. D. SPELLMAN, 2D VICE PRES.
4838 WOODWARD AVE.
DETROIT, MICH.

JOHN R. SNOW, TREASURER
728 S. SECOND ST.
MANKATO, MINN.

J. W. SCOTT, CHAIRMAN COMMERCIAL SECTION
205 W. FAYETTE ST., BALTIMORE, MD.

PAUL E. TRUE, CHAIRMAN N. P. E. C. BUREAU
600 W. 178TH ST., NEW YORK, N. Y.

L. C. VINSON, GENERAL SECRETARY, 2258 EUCLID AVENUE, CLEVELAND, OHIO

PHOTOGRAPHERS' ASSOCIATION OF AMERICA GENERAL FUND

STATEMENT OF CASH RECEIPTS AND DISBURSEMENTS JANUARY 1 TO OCTOBER 31, 1926

Cash on Hand Jan. 1, 1926—Investments.....	\$ 3,500.00	
Secretary's Petty Cash Account	267.47	
	<u>3,767.47</u>	
Less Overdraft Central National Bank.....	273.31	
<i>Receipts:</i>		\$ 3,494.16
Active Memberships	\$ 10,911.00	
Associate Memberships	1,074.00	
Manufacturers' Memberships	708.00	
Winona School Fund—Advances Returned.....	38.15	
Interest Earned	199.35	
Dues, 1925	22.00	
Miscellaneous Items (Exchanges, etc.).....	1.85	
Chicago Convention Receipts.....	<u>25,675.90</u>	
Total Receipts		\$ 38,630.05
<i>Total to Account for.....</i>		<u>\$ 42,124.21</u>

Disbursements:

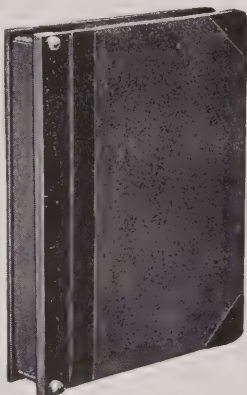
Secretary's Salary	\$ 2,287.50	
Secretary's Office Expense.....	4,238.36	
Subscriptions to Magazines.....	1,003.25	
Membership Plates	190.11	
Transparencies	1.80	
Electros	33.57	
Membership Campaign	843.46	
Representatives to Amalgamated Conventions....	535.92	
January Board Meeting.....	637.78	
Winona School—Miscellaneous	116.46	
Winona School—Taxes	78.60	
Women's Auxiliary	100.00	
Auditing	50.00	
Officer's Miscellaneous Expense.....	420.84	
Secretary and Treasurer Bonds.....	21.00	
Framing Pictures of Past Presidents.....	100.00	
General Miscellaneous Expense.....	62.79	
Membership Refunds	63.00	
Convention Disbursements	<u>\$ 27,369.20</u>	
Total Disbursements		\$ 38,153.64
<i>Balance on Hand October 31, 1926.....</i>		<u>\$ 3,970.57</u>

BIND your copies of

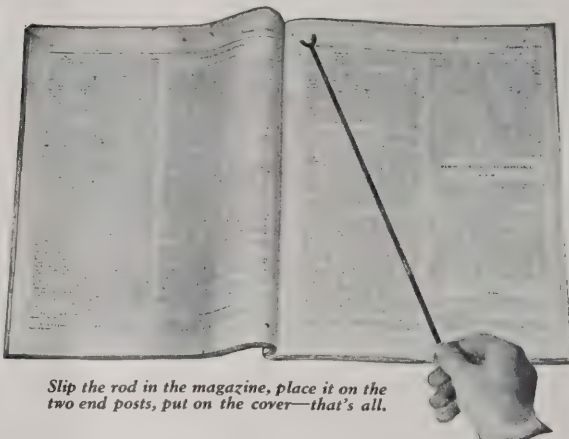
**BULLETIN-OF
PHOTOGRAPHY**

in the only perfect way

THE only Magazine Binder that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest manner mutilating same. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially bound book, no matter whether there is only one magazine in the Binder or a complete file. Nothing complicated, nothing to get out of order.



Over 2,000 sold and never a complaint.



Slip the rod in the magazine, place it on the two end posts, put on the cover—that's all.

Nothing complicated, nothing to get out of order.

❑ The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod (see illustration) fitting on pins.

❑ We've used these Binders in our own office for the past nine (9) years and say that they have proven indispensable.

Price \$1.75, Postpaid

or send us \$3.25 and we'll include a year's subscription to the Bulletin of Photography

FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

Reliable Photo Supply Houses

Eastman Kodak Stores, Inc.
(Formerly Glenn Photo Stock Co., Inc.)
183 Peachtree Street, Atlanta, Ga.

Burke & James
Manufacturers of Rexo and Ingento Products
223-225 West Madison Street, Chicago, Ill.

Central Camera Co.
Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores Co.
(Sweet, Wallach & Co.)
133 North Wabash Avenue, Chicago, Ill.

Norman-Willets Photo Supply
Studio—Finishers—Engravers—Dealers' Supplies
318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co.
Photographers' & Photo Engravers' Supplies
208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc.
(Formerly Standard Photo Supply Co.)
213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc.
223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop
Everything Photographic
424 Grand River Ave. West, Detroit, Mich.

Zimmerman Bros.
(Eastman Kodak Co.)

380-384 Minnesota Street, Saint Paul, Minn.

Hyatt's Supply Co.

417 North Broadway, St. Louis, Mo.

W. Schiller & Co.

6 S. Broadway, St. Louis, Mo.

Eastman Kodak Stores, Inc.
356 Madison Ave., at 45th St., New York

R. J. Fitzsimons Corporation
Autochrome and Ilford Products
75 Fifth Avenue, New York City

Medo Photo Supply Corp.
Phones—Chickering 3843 and 3506.
223-225 West Forty-Sixth Street, New York

George Murphy, Inc.
57 East 9th Street, New York City
Our Monthly Magazine "Snap Shots" Free

Charles G. Willoughby, Inc.
Everything used in Photography
110 West 32d Street, New York

Eastman Kodak Stores, Inc.
(Formerly John Haworth Co.)
1020 Chestnut Street, Philadelphia

Bell Photo Supply Co., Inc.
(Eastman Kodak Co.)
410 Wood Street, Pittsburgh, Pa.

The Portrait Studio

FOURTH EDITION

A small book (5x7 $\frac{1}{4}$ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

*Send for your copy today
Only 75 Cents, Postpaid*

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

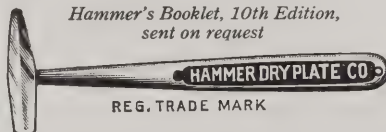
Avoid Lost Motion

HAMMER PLATES

with shortest exposure and least effort
produce negatives of highest quality.
Permanence, brilliancy and reliability are their chief characteristics.

Coated on Extra Selected, Clear, Transparent
Photo Glass

*Hammer's Booklet, 10th Edition,
sent on request*



HAMMER DRY PLATE COMPANY

Ohio Avenue and Miami Street
ST. LOUIS, MO.

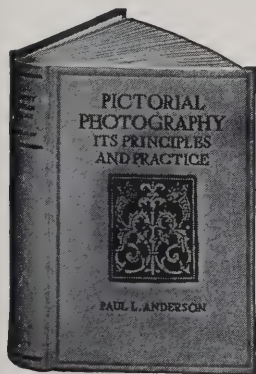
N. Y. Depot, 159 W. 22d Street, New York City

An American Book on American Photography

Pictorial Photography

ITS PRINCIPLES AND PRACTICE

By PAUL L. ANDERSON, E. E.



EVERY PHOTOGRAPHER who wishes to do more than merely "push-the-button," will find discussed in this volume the very points on which he wants helpful suggestions and definite instruction. Mr. Anderson combines a fine pictorial appreciation with a clear grasp of scientific principles, upon which success in photography must depend. The book is readable and well illustrated with 21 half-tone illustrations of some of the

best examples of American photography, printed on different mediums, and also 38 explanatory line cuts.

302 pages. Octavo. Cloth. \$3.50; postage, 15 cents

FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

The Pictorial Annual

OF THE

*Royal Photographic Society
of Great Britain*

1926

WITH A CRITICAL DISSERTATION

By F. C. TILNEY, F.R.P.S.

Mr. Tilney has gone through the Annual Exhibition of the Royal Photographic Society, has selected from it fifty-three prints which are not only beautiful in themselves, but which serve an educational purpose, has divided and described them as landscape, shore and lake scenes, portrait and figure studies, still life. To these classifications he has added a preface and an essay on "The Camera, a Cultural Influence." Through this series of chapters he carries the reader in a reasoned and philosophical dissertation on the pictures reproduced and the ideas underlying them, and in this way he gives the reader a pictorial photographic theory which is most illuminating and helpful.

PRICE

Paper, \$2.25 Cloth, \$3.25

FRANK V. CHAMBERS

636 S. Franklin Square • Philadelphia

AS WE HEARD IT

M. O. Johnson, of Monclovi, Wis., has opened a new studio in that city.

The White Studio, of Rochester, New York, has moved into new and larger quarters in the Central Building.

The Model Photographic Studio of Frank Cucci, in Utica, New York, lost practically everything in a large fire there recently.

E. E. Rutter's Photographic Studio, in Brooklyn, suffered water damage due to a fire in the building in which the Studio is located.

Mr. Jenkins has opened a beautiful new studio at Denison, Texas. The opening of the studio is a realization of Mr. Jenkins' dream come true.

When opening her new studio in Tulsa, Oklahoma, Mrs. Viola P. Nelson, held an informal tea and portrait exhibit which proved very successful.

Miss Isabel C. Bishop, of Wellesley, Massachusetts, died in the hospital at Wellesley a few weeks ago. Miss Bishop conducted a studio and gift shop until the death of her sister five years ago. She is survived by one brother, Geo. H. Bishop.

Mrs. H. H. Bennett, of Kilbourn, Wisc., wife of the late H. H. Bennett, presented to the State Historical Society a series of enlarged photographs of rafting scenes on the Wisconsin, depicting the early and characteristic situations experienced by the river men years ago.

Two of the five judges who have just completed their work in the state wide "See Arizona" Scenic Photographic Contest started last summer were none other than Tom H. Bate, of Prescott, and A. R. Buehman, of Tucson. Both men are active workers for the advancement of their profession and ardent members of the P. A. of A.

Mr. and Mrs. L. C. Anderson, prominent Kansas City photographers, have added to their many accomplishments that of "entertainers," when the members of the Meridian Club were taken on "a ten weeks' trip to Europe and return." From all accounts the miniature movie trip was a huge success. We congratulate the Andersons and suggest that other photographers emulate the fine example given by them.

✽

A regular meeting of the Professional Photographers' Club of New York, Inc., was held in the club rooms at 118 Lexington Avenue, New York, on the evening of January 5. Aside from the installation of officers, the occasion was entirely social, there being present a large number of ladies and other guests of the members. The installations were conducted by I. Buxbaum and J. Goodman, both former presidents of the organization. The officers for 1927 are as follows: C. F. Becker, President, unanimously re-elected for a third term; J. Brenner, First Vice-President; J. Brandfon, Second Vice-President; B. Bromberg, Treasurer and, Paul Van Divort, Secretary. The club rooms were decorated for the event and bountiful refreshments formed a welcome and delightful feature.

The Professional Photographers of Cleveland held their annual meeting at Hotel Statler on January 7th, with about twenty attending. Announcement was made of an amendment to the constitution to be presented at the next regular meeting which would eliminate the Board of Control, add the office of second vice-president, and allow for future amendments. Mrs. Mehling, the retiring president, made a short speech and was given a vote of thanks for her untiring work during the past year. The former Board of Control was re-elected pending action on the amendment, and the following officers were elected for the coming year: President, G. C. Kehres; First Vice-President, Charles Abel; Secretary, Wm. J. Guest; Treasurer, Tom Hill. Mr. Hill, who was re-elected, reported that the association was in a very healthy financial condition, with over a hundred dollars in the treasury. The association as a body voted its commendation of the Plan Book of the Advertising Committee, P. A. of A., and all present agreed to support the campaign for funds.

✽

At a meeting of the official board of the Missouri Valley Photographers' Association held at Kansas City, Missouri, January 4th, it was decided to hold our annual convention at the Kansas City Athletic Club, Kansas City, Missouri, on April 5-6-7, 1927. A very interesting program has been completed and we look forward to the most interesting and best attended convention in the history of our organization.

C. W. GALE,
Secretary, Mo. V. P. A.

Now Ready

PHOTOGRAMS of the Year 1926

Not only is "Photograms of the Year 1926" a record of the progress in pictorial photography, but it is a veritable "feast"—a source of inspiration and pleasure.

The best photographs of the year were selected for this annual from those shown at the London Salon, the Royal, and other exhibitions by the leading pictorialists of the world.

Last year 14,000 copies were sold in one week! The book is published in England, and there will be but one shipment, so in order to secure a copy of "Photograms of the Year 1926," you must place your order NOW, as our stock is limited.

\$3.25, cloth, post paid
\$2.25, paper, post paid

FRANK V. CHAMBERS
636 South Franklin Square
Philadelphia, Pa.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1017

Wednesday, February 2, 1927

Price, 5 Cents
\$2.00 per Year

CONTENTS

Editorial Notes	131
The Biggest List of Prizes Ever Offered at a Convention— Photographers' Association Middle Atlantic States	133
Illustration—Paul True	135
Triangle Photographers' Association	136
Illustration—Philip G. Filmer	137
'Yes, Yes, That's Just What I Think' (C. H. Claudy)	138
Metric Victory Forecast for 1927	139
The Value of Associations (Louis J. Flader)	140
Advertisement Writing (Frank Farrington)	153
As We Heard It	154
Classified Advertisements	155

Editorial Notes

The Invasion of Mars

Poking inquisitively into the secrets of the red planet of the solar system has, for a long time, been a favorite occupation of astronomers. Remaining glued to the eye pieces of great telescopes in this and other countries, for hours on end, these observers have let nothing escape them of events during the changing seasons upon that interesting globe. Even now, no one is quite sure if Mars has an atmosphere, if there is vegetable life, or if anything remotely resembling humans exists there.

Just now, color photography will be asked to answer questions and Professor F. E. Ross, of the University of Chicago, a mem-

ber of the staff of the Yerkes observatory in California, says that "Photographs taken by the use of colored lights, notably the long infra-reds, penetrate the atmosphere surrounding the planet and produce a much better picture than when ordinary light is employed."

Many wireless messages have been shot at Mars. So far, no authentic replies have come from Martians. It is said that one hopeful New Haven observer, pumping wireless stuff frantically at the planet about the time of a great football match, thought he got a faint message from there saying, "Sic 'em, Tige!"

✱

Photographer Corrects Nature

Whatever would we do without the imaginative newspaper man?

You give him an inch and he will take several ells.

One of 'em, in the way of business, has evidently dropped in to interview a popular photographer in the city of Newark, N. J., and by the time the scribe reached his sanctum and his Remington or Underwood, as the case might be, his story had fermented to astonishing proportions.

Much abridged, his production relates that the camera artist is Newark's greatest beauty

specialist; moulds humans, face and figure to their liking; adds missing hair; wipes out double chins and replaces wrinkles with dimples! Prominent Adam's apples are ironed out; dished beaks are remodeled and given a Roman cast.

As regards other features, this extraordinary artist is strong on ears; he makes them match if they are an odd pair, and sticks them on closely to the head, if prominent and spongy.

Fat subjects are thinned and skinny ones are attractively upholstered.

Why the newspaperman? That's why.

✱

Ban on South American Flight Photographs

If reports are correct that suspicion of American motives, voiced in South America, has resulted in the discard of all photographic equipment in the Army airplanes preparing for the inter-continental tour, there is certainly nothing that this nation can do to remedy the situation.

It is a discouraging commentary, however, on the barricades that puny-souled humans are constantly erecting against the progress of their race. Why on earth should our fliers wish to use their photographs for military aggression against any nation of the New World?

These photographs would be historical documents, and a vast educational influence and inspiration. Equipment is available for the dissemination of such photographic history as this among hundreds of millions of people throughout the world. Those who saw the pictures of the *Los Angeles'* flight from Germany to Lakewood, the Byrd flight to the Pole, the Amundsen expedition and other such exploits, can testify to the lasting impression they made. It would be vastly informative to have a photographic record also of this great flight around the South American continent. We will get it probably from the viewpoint of the populace watching the airplanes. But petty suspicion or jealousy seems to have blocked our flight

via the movies with the Army aviators and our view through the camera's eye of the wonderful panoramas unrolled along their course. All that is a distinct loss, not to the military intelligence office of the United States Army, which has no use for such espionage, but to hundreds of millions of people who have never given a thought to warfare in these lands, and doubtless never will.

✱

Photography in "The Miracle"

The San Francisco Examiner devotes several columns to a description of that great spectacle: "The Miracle," now showing in California.

In its review, prominence is given to the part played by photography in the stupendous task of staging this remarkable production. Never before has the work of so many world-famous photographers been gathered together for comparative study. Nearly fifty of the leading photographers of Moscow, Berlin, Paris, London, Boston, Philadelphia, New York and Chicago are represented.

✱

Parasites

Every plant has to summon its resources of resistance to combat the special bug that loves to nibble it; the noble elm has to fight its little beetle; all garden sass is threatened by the Jap bug; you can't start a hill of cucumbers without having a cut-worm or two watching hungrily for the first tender green leaf to show itself, and there is a corpulent green worm that chews tobacco—these few for purposes of illustration.

Photography is not exempt from parasites. We have word from Lorain, O., that a particularly slippery and active parasite, posing as a collector for Michael's Studio, official Kiwanis Baby Show photographers, is making the rounds and reaping much coin.

It is consoling to be informed also that the constabulary is but a few hops behind him, and gaining at every hop.

Biggest List of Prizes Ever Offered at a Convention

Photographers' Association Middle Atlantic States

The Board of Officers of the Photographers' Association of the Middle Atlantic States met with that of the Triangle Association at the Fort Pitt Hotel, Pittsburgh, Pa., on January 17, to outline plans for the coming M. A. S. Convention, to be held in Pittsburgh, March 28, 29 and 30. To date we have received no definite details relative to the personnel of the program, but upon the receipt of definite acceptances by the Board, of those asked to appear on the program, the news will be broadcast. The Picture Exhibit, without a doubt, will be the most important feature, and such a formidable line-up of prizes is offered that both in quality and quantity the display should overshadow anything ever done by an amalgamated association, and will probably rival the National.

The second day of the meeting will be Triangle Day, and by a special arrangement, members of the Triangle, who find it impossible to attend the entire convention, will be admitted on that day without charge. This does not mean that the M. A. S. gets no revenue from these members—the Triangle is co-operating by paying the M. A. S. a fixed sum for all active and associate members in that organization, regardless of their attendance. It is an example of co-operation and friendly help that other local societies may well consider.

The Picture Exhibit is, as a rule, the outstanding feature of a convention and such will be the case at this convention, if the awarding of prizes has anything to do with making a successful Picture Exhibit.

At this time, of course, the most important thing is for every member of the Triangle and the M. A. S. to get busy on his picture exhibit, and for those photographers in other sections of the country, who wish to go after some of the prizes, to start to work. All exhibits, regardless of what

prize they are entered for, or whether entered for several prizes simultaneously, *must be in the hands of the Committee by March 15.* All pictures will have to pass a competent jury before being hung in the exhibit. No pictures that have previously won prizes will be eligible in any competition. Not more than one prize will be awarded to any one photographer. In the case of the \$500 Gold Prize, pictures rejected by the jury will be returned with the entrance fee. Pictures entered for all competitions should be sent to Grant Leet, First Vice-President, Photographers' Association Middle Atlantic States, Fort Pitt Hotel, Pittsburgh, Pa. If wooden boxes are used, they should be fastened with screws, not nailed, and the return address should be on the inside of the cover. Stamped, addressed return labels should be enclosed with all entries. It is particularly requested that exhibits shall be sent unframed, but if framed, they must be without glass. No picture to be larger than 20 inches in either dimension. Exhibitor's name must not appear on the face of the picture or mount. Each exhibit must be marked plainly with the name of the competition or competitions for which it is entered. The above are the general rules applicable to all the competitions; special rules for particular competitions are given below:

\$500 in Gold *for the best portrait.* Open to the world. Entry fee \$2.00 for each picture. No exhibit to include more than three pictures. Must be unframed. This prize is a personal donation by F. W. Hochstetter, of Treesdale Laboratories, Mars, Pa., given as a member of the Triangle Association.

Schriever Trophy *for the best group of three portraits.* Open to the United States and Canada. No entry fee. No exhibit to include more than three pictures. This trophy is valued at \$600 and remains in the

possession of the winner until the following convention. When it has been won three times by one photographer, it becomes his property. Donated by J. B. Schriever, Scranton, Pa.

John Erickson Trophy for the *best child portrait*. Open only to members of the Middle Atlantic States Association. No entry fee. No exhibit to include more than three pictures. This trophy is valued at \$50 and is donated by John A. Erickson, Erie, Pa.

A Gold Medal donated by Richard T. Dooner, Philadelphia, Pa., to be known as "*The Interpretive Medal*." The purpose of the medal is to try to awaken the necessity of making pictures with a purpose and not merely shooting plates at a subject and then, when the time of conventions rolls around, to run through our samples and pick out the picture we got the biggest order from and send it to the exhibition as an example of good photography, which the average big seller never was and never will be. The rules of the award are that each contestant must write (typewritten preferred), exactly what he was trying to do when he made the picture. For instance, a portrait of a doctor, a musician, or a banker, a debutante, a young matron, or mature motherhood, in fact, any subject that the author may desire. It shall be the jury's duty to decide whether he has succeeded. Competition is open to the world and the decision of the jury is final.

Commercial Photographer Cup for the *best single commercial print* in the entire exhibition. Open to the world. No entry fee. Donated by *The Commercial Photographer*, Cleveland, Ohio.

Treesdale Gold Medal for the *best portrait made on a Treesdale paper*. Open to the United States. No entry fee. No exhibit to include more than three pictures. Winning picture to become the property of the donor. Donated by Treesdale Laboratories, Mars, Pa.

Towles' Gold Medal for the *best exhibit of three portraits*. Open only to members of the Middle Atlantic States Association. No entry fee. No exhibit to include more than three pictures. Donated by Will H. Towles, Washington, D. C.

Treesdale Gold Medal for the *best commercial photograph made on a Treesdale paper*. Open to the United States. No entry fee. No exhibit to include more than three pictures. Winning picture to become the property of the donor. Donated by Treesdale Laboratories, Mars, Pa.

\$20 in Gold for the *best portrait made with the use of a mirror reflector*. Open to the Middle Atlantic States Association. No entry fee. No exhibit to include more than three pictures. Winning picture to become the property of the donor. Donated by Presto Mfg. Co., Pittsburgh, Pa.

Johnson Ventlite for the *best photograph made with a Ventlite*. Open to the Middle Atlantic States Association. No entry fee. No exhibit to include more than three pictures. Winning picture to become the property of the donor. Donated by Johnson Ventlite Co., Chicago, Ill.

Candy Competition for the *best photograph to be used in advertising candy*. First prize of \$100; second prize \$50. Donors to have the privilege of using such additional pictures as they desire at a price of \$25 each. Open to the United States and Canada. No entry fee. Winning pictures to become the property of the donor. When models are used, release must accompany each photograph. Offered by Reymer & Bros., Inc., Pittsburgh, Pa.

Commercial Silver Medals. A silver medal for the *best commercial photograph* in each of the following classes: Architectural (interiors and exteriors), General Industrial, Landscape and Pictorial, Advertising and Selling. Open to the Middle Atlantic States Association. No entry fee. No exhibit to include more than three pictures. Given by the M. A. S.



MONTGOMERY, DALLAS, TEXAS

PAUL TRUE
OF THE DEFENDER PHOTO SUPPLY COMPANY

Triangle Photographers' Association

At the meeting of the Triangle Photographers' Association, held at the Fort Pitt Hotel, Pittsburgh, Pa., on January 18, they had for speakers such men as Charles Aylett, First Vice-President of the International Photographers' Association of America; L. Dudley Field, of Defender Photo Supply Company, Rochester, N. Y.; Nelson L. Bulkley, of Medick-Barrows Company, Columbus, Ohio; J. J. Johnson, of Johnson Ventlite Company, Chicago; George Kossuth, of Wheeling, West Virginia, and L. C. Vinson, General Secretary of the I. P. A. of A. The latter gave a talk on "The National's Advertising Campaign."

The report of the Secretary-Treasurer, Mrs. Lelia D. McKee, was read and approved, and showed the expenditures for the year had amounted to \$1331.99, with a

balance in the treasury of \$228.59. Attendance was excellent, the registrations being considerably over the hundred mark. George Kossuth and Grant Leet, representing the Middle Atlantic Association, spoke for the coming convention of that association, and were promised the rousing support and co-operation of the Triangle.

The Board of Governors for 1927 are Chas. A. Bowman, Jr., President, Pittsburgh, Pa.; George Kossuth, First Vice-President, Wheeling, W. Virginia; M. W. Wade, Second Vice-President, Youngstown, Ohio; Lelia D. McKee, Secretary-Treasurer, Pittsburgh, Pa.; W. O. Breckon, Pittsburgh, Pa.; E. W. Brown, Beaver, Pa.; F. W. Hochstetter, Pittsburgh, Pa.; S. S. Loeb, Pittsburgh, Pa.; Ern Weller, Washington, Pa.



THE RUBBER NECKS

This is one time Paul True, of Defender Photo Supply Company, is not trying to sell something. He is showing President Townsend and the National Board some of New York's skyscrapers after they had spent two hard days' work in planning Convention matters for this year. Notice Townsend's Charleston step.



PHILIP G. FILMER, DETROIT, MICHIGAN

"Yes, Yes, That's Just What I Think!"

C. H. CLAUDY

"Yes, yes, that's just what I think!"

Have you such a person in your employ?

A business man, anxious because of unexpectedly small sales of a newly manufactured and put on the market article, sent a trusted lieutenant out through the territory to find out why the product didn't sell. The lieutenant was gone a month, and when he came back, he had some very definite ideas as to why the goods were not selling. The house's policy was wrong, the goods were not packed right, and the discounts were too small. Retailers could find all these objections overcome in the goods of a rival house.

With a great deal of enthusiasm, the lieutenant told his chief what he had discovered. He talked most earnestly for an hour. The chief said nothing. On the next pay day the lieutenant found that he had been discharged.

"I don't like to have anyone around me who doesn't think as I do!" the chief said, in explanation of the discharge.

The chief was blind, of course. The man who wants only the "yes, yes" variety of assistant is either eaten alive with an inferiority complex, to bolster up which he must have plenty of people to applaud everything he does, or else he is a super-egotist, who cannot bear the wounds to his pride on finding that anyone dares to differ from him. Neither one makes any great success.

A business man who has on his desk one of the little Chinese figures with a nodding head, says humorously "I like her, because she is the only woman I ever knew who agreed with everything I say." Asked if he liked to be agreed with all the time, he answered, "Everyone loves approval. But I'd rather get mine from a china image than from real people. I encourage my work-people to disagree with me. The more they can argue that they are right and I am wrong, the more apt I am to get an occa-

sional new angle on my business. I don't know it all. I have a fight with myself all the time to keep from getting to think that I do know it all. The day I am so set in my ways that I cannot listen to someone disagree with an idea of mine, that day I commence to go down and out. After all, the decision rests with me. Just because my associates differ with me is no reason why I have to take their say so. But by knowing what they think and why they think it, I can determine not only if I really am right, but if they really are interested. Half the time a 'yes, yes' person is letting loose of his two pet words, he is not even thinking of me or of my business. It takes a certain amount of interest to argue with the boss. A clerk, willing to form an opinion and stick up for it, is to be encouraged."

The business man, by the way, is the head of a large and successful concern.

"Yes, Yes" people seldom get very far. But the point for the photographer to remember is that the man who employs them and listens to their encouraging chorus of monosyllables of assent seldom gets anywhere, either.

"I think we should hold a special cut price sale."

"Yes, yes, indeed. I think so, too."

"But maybe we better postpone that until right after Easter."

"Yes, yes, I guess that would be better."

"On the other hand, maybe instead of that we'd better have a special week for super-portraits at an increase in price."

"Yes, yes, I think that would be fine!"

How much could a photographer get, in the way of constructive help, from such a conversation?

If you have any such employees, it might be a good plan either to cure them, or to look about for a constructive mind to employ. Reference is not made to such positions as that of office boy or dark-room

man. Such are paid for what they do. But a receptionist, a business manager and advertising man, an operator, who have no ideas except those which are pale reflections of those of the boss, will never of their own motion do anything to advance the business. They will never think up any new ways to make lightings, any new styles to attract trade, any new ideas to which the public will respond. They will never keep you from making a mistake, if you are one of those average human beings who can make mistakes. And if you pay that type of mind good money, you are losing on the investment, for every employer is entitled, not only to the services for which he pays, but to the loyalty and interested constructive thinking of those to whom he gives a business home and whose interests are, or should be, his interests.

"Yes, yes" is a poor stick. It does not support those who use it, and it breaks under the weight of the employer who leans on it. Vanity, fed to the full, may be a satisfying feeling, but it puts no money in the bank. A flattered ego pays no dividends.

The only time "yes, yes" sounds well in the ears of a real go-getter is when it is the answer to the question: "are you all ready and willing to do extra work next week so we can put the big idea over?"

✧

Metric Victory Forecast for 1927

That the United States during the present year will take final legislative action to place its merchandising on the decimal metric basis in weights and measures was the declaration made at the annual executive conference of the All-America Standards Council, held in San Francisco, January 6th.

"Metric legislation is now prominent before both houses of Congress," stated Aubrey Drury, director of the Council, "and when a vote is called, victory appears assured for the metric standards, which are on the convenient decimal ratio, like our dollars-and-cents currency. A recent can-

PHOTOGRAPHS *Live Forever*

vass of the United States Senate has indicated an almost certain majority for metric adoption.

"Obstructionists have always fought bitterly to kill in committee any metric action. The great basic strength of this issue in Congress was shown the one and only time it was allowed to come up for a general vote. In the House of Representatives, the Stone Metric Bill successfully passed two of the necessary three readings, but after a dispute on rules of order it was recommitted to the Committee on Coinage, Weights and Measures on request of its author, with expectation of a later vote, indefinitely delayed. The metric legislation was never defeated in a general vote in Congress. It can and will win in the 1927 vote.

"The metric issue has won overwhelming victories in more than 40 of the great parliaments of the world. At one time a metric standards bill passed the House of Lords in Britain; at another, lacked only 5 votes to win in the House of Commons. The House of Representatives in Australia has endorsed the decimal weights and measures by a vote of 36 to 2. All civilized nations except the United States and British Commonwealths are now on the metric basis in merchandising, and British units are largely different from ours."

Declaring that decimal metric weights and measures for the United States have been endorsed by 7 Congressional committees, but with never a general vote in Congress, metric advocates throughout the country are urging a "show-down" in 1927 and predict a definite victory at the roll-call.

PHOTOGRAPHS *Tell the Story*

The Value of Associations*

LOUIS J. FLADER

As to the value of association, I don't believe that it would be fitting for me to insult your intelligence by attempting to tell you anything about the value of an association. Your own organization testifies as to that. This, I understand, is the forty-fourth annual meeting of the Photographers' Association of America and exhibition combined, so that you have practiced association for some years, and no doubt know at least as much about it as I could hope to tell you.

We have got to be careful in our terminology and state just exactly what we mean. Often we convey the wrong meanings with the best of intentions, and a great deal depends upon how you say the thing. I am going to try to show you the difference between association and organization, and at the outset, I believe you are more concerned with organization than you are with association. You know a good deal depends upon how you tell a thing. There was a boy whose father was hanged for participating in a highway robbery case. At a later date the boy was asked how his father passed away and he said, "Father fell off a scaffold over on the north side while he was talking to a clergyman." So you can take even a hanging and present it in such a way that it sounds pretty good, and so it doesn't necessarily indicate what took place.

In order to understand these things, we have to define our terms, and it is best to do so in the beginning so as to aid the understanding, and it takes a good deal of confidence to attempt to define to a lot of people, whom you have never met before, and whose views you know nothing about, so they will view them in a sympathetic light.

This confidence is best explained or illustrated by a story told about a little boy who was on the floor, and had a sheet of paper in front of him and a lead pencil, and was studiously drawing something. His mother came to him and asked him what he was doing. He said, "I am making a picture of God."

She said, "Why, Willie, you can't do that. Nobody knows what God looks like."

He said, "Well, they will when I get through."

Here is what Webster says about association: "A union of persons in a company or society for some particular purpose." Now, you have a Photographers' Association, you are associating here this morning; I presume you have a particular purpose, and I imagine that purpose is to further the interests of photography, the business that you are engaged in and interested in.

An association, of course, may seem a great many things. A black hand society is also an

association. I am afraid it wouldn't do you much good for me to get up here and tell you the value of association as exemplified and expressed by the black hand. Also the mere association of people together for a common purpose doesn't mean very much, and the value is sometimes doubtful, as for example, we have 50,000 to 100,000 people viewing a football game, they are associated for a common purpose. In reality it is a mob. They have the common purpose of seeing this exhibition of skill and daring and so forth. However, you wouldn't call that an association and you wouldn't attach any particular significance or value of an association to that kind of a body; it is an association of bodies, association of people gathered together for a common purpose, and, of course, the value of the association depends entirely upon the purpose for which you are associated.

As to the power of association, that is another matter. It is useless to go into that, you know what power comes from the assemblage of units and directing the force in one direction and under control. The power that can be created in that way is irresistible, if you have enough units.

Some little time ago I wrote a very brief essay on organization, or rather a definition of it. With your permission I will read it to you. This is entirely original. You may see something in it that will strike your fancy. I define organization as the arrangement of interdependent parts, each having a special function with respect to the whole. Organization is not only the foundation and roof tree of civilization—it is civilization itself. It reaches the highest form when it encourages the greatest degree of individual expression to attain the ultimate of collective accomplishment. Organization is the skillful blending of contradictory, individual talents into a harmonious and effective whole. Although it is made up of units, numbers alone merely create mass, and unorganized mass is chaos and confusion. The perfect organization works smoothly and without noise, because friction is absent.

At this time I would rather leave the subject of associations and talk about organizations, which is something entirely different. When you talk about organization, of course, you take in coöperation, for without coöperation, the mere semblance of organization will not amount to anything. Here is the definition that I wrote on coöperation: Coöperation—what a wonderful word—as broad as space and as narrow as a crack, used most by those who practice it least. Coöperation is easy to pronounce, but difficult to practice; it covers a multitude of sins and serves as a shield for

* A talk delivered before the Convention of the Photographers' Association of America, at Chicago, Ills.

those who constantly plead for it, are anxious to get it, but will never give it in turn. Coöperation must be given before it can be gotten. Coöperation means to work with as well as for others. True, coöperation keeps constantly before it the final result and does not falter, hesitate nor stop at petty annoyances encountered in the day's work. Coöperation is a jealous aim, and demands the fullest measure of undivided devotion; it is irresistible power only when it is coöperation. Its machinery is so finely adjusted that constant vigilance is needed to keep it running without friction. Egotism, envy and arrogance are the arch enemies of coöperation, and must be subdued and eliminated before coöperation can function properly. Once firmly established, it bestows unlimited benefits upon those who come under its spell. Coöperation is the motive power and collective accomplishment, and the most potent factor in modern business; it is an elusive element and one that can not be definitely charted; it is a creation of mind and will, as free as the air, as difficult to confine, and most appreciated when lacking; its presence is felt rather than seen; the results obtained by and through coöperation are the only conclusive evidence of its existence.

Now as to the power of organization. This was told by Arthur Brisbane in the *Herald and Examiner*, and syndicated all over the country. He told it so well, and in so few words, that it would be useless for me to attempt to improve upon it, and I doubt if any one could improve on it very much. I will read it to you. "The great power of Niagara is made up of tiny drops of water. There is nothing in Niagara greater than the single water drop. The power of Niagara comes from the fact that the drops are united, they are going and working in the same direction. As with separate drops of water, so with separate human beings; all their power is in union, united action in going the same way."

I believe if I would stop right here, you you would know that you have heard about all that is worth hearing on that subject of coöperation and organization. I presume you have a problem just as all industries have, and particularly in this country. I don't know exactly what figures your industry would disclose, but I am told there is something like 16,000 studios throughout the United States and that is a considerable number. I presume each

is attending to his own business, doing the best he can in his own way.

You have these association meetings and hold conventions and gathering once a year; you exchange confidences with each other, referring to the technical part of the business, and see what is new; you order a lot of new supplies and equipment, cameras and so forth, take them back and pursue your business. You have association, but I don't believe that you have organization, and if you have organization, you haven't got it to the degree in which you should have it and to which you are entitled to have it.

Business today, in America especially, is conducted on a large scale, and the steel industry is a good example. Almost any person in the hall could name eight or ten or twelve at the most steel concerns that represent ninety-five or ninety-eight per cent of the steel business, the biggest single business in the United States. When you come to the photographing business, no one could name the 16,000 or more that compose that industry, consequently there are a great many units, all of them small.

The most difficult thing in the world in business organizations is to handle and control and get together a number of small units scattered over a wide territory such as the United States—it is a task. It is a task that calls for peculiar knowledge and a very definite understanding before you engage upon it. That is, you must have the will first of all to subordinate your own personal desires and ideas at times, and your immediate perspective for the general good and the good of the entire industry, realizing if the industry itself is in a healthy condition, the opportunities for the individuals connected therewith are far greater than they would be if the industry were run down at the heels. Your business is like every other business. Some people tell you the business is good, others tell you it is rotten, and still others tell you it is going to the dogs.

You realize in an unorganized condition each man is simply expressing his own ideas of his own business, because he has no knowledge of anybody's else business. With the absence of coöperation, of course, you are talking for yourself only. If your business happens to be good, you say that the industry is good and in a flourishing condition; if your business happens to be bad, and you see certain tendencies developing that look dangerous to you, you

PHOTOGRAPHS

Tell the Story

PHOTOGRAPHS

Live Forever

figure the business is bad as a whole, and that you ought to be getting out of it.

Organization is a growth; it isn't anything that is maintained, it isn't anything that is hand made. You have heard talk like this, "We will get an organizer, we will get a secretary, we will get this, that and the other thing. He will organize and bring us together." That would be true, if you were dealing with inanimate objects, if you were dealing with commodities or goods of one kind or another scattered all over the country, and all you wanted was somebody to gather them up and put them in a freight car, and carry them to a central point. When you are dealing with human beings, each one gifted with an intelligence of his own, and knowing something about his business, or thinking he does, which is far more dangerous, when you are confronted with a situation of that kind, gathering them together is a different proposition. What you want is an association of minds instead of an association of bodies. You have an association of bodies in a football field. When a mob of 50,000 or 100,000 begin to riot, and they send down twenty-five policemen organized, the riot stops. If you want an illustration of the power and value of organization against association, you have it there. You have that mob on one hand without a leader, and an organized body of policemen on the other, probably one-hundredth the number of the mob, or less. All of you know of cases where probably two or three officers went out and absolutely stopped and controlled a mob of 5,000 or 10,000 people. That shows the power of organization on one hand and association of bodies on the other. There is no question what the outcome will be at any time when you put organization against a mob.

If you can bring about that organization and association of minds, if you can begin to get your minds together, it doesn't make any difference whether your bodies are in Seattle or Florida or Maine or southern California, then you begin to have organization, and when you get that, of course, you are going to get somewhere.

These organizations aren't made by any one going around and throwing a lasso around a photographer here and another there, and bringing them into a corral, and putting them together like a lot of wild horses. You don't organize until you begin to organize the minds

and reach understanding and begin to make people see that the thing proposed to them is the best for their good, the best for the good of the industry, realizing the individual has very little opportunity for prosperity or a happy existence in a line of business that, in itself and as a whole, is in a bad condition.

Organization has all human attributes; being composed of human people, it grows just like the individual human being. It reaches its majority, it does certain things, it begins to get bigger and bigger, it does certain things, and unless it is being fed by new blood and new ideas coming in all the time, it soon reaches that same stage that the human being does, it begins to get old, and begins to decay, and finally dies. In a properly managed business organization, there is no fear of that ever taking place, for the simple reason that there are so many new people coming into it all the time, growing up in the business, and they reform the life blood of the organization and feed the blood streams so that the association or the organization keeps on going. You have nothing to fear in that. You must bear in mind that, when you organize yourselves, you have an organization, and the finished product of your industry, as a rule, is merely the raw material for another industry. There is nothing that is final by itself.

The photographers of this country organize themselves for certain purposes, and assuming that those purposes are good and proper for the benefit of the public, as well as for themselves, that the service they render is all that can be desired, that they stand for progress and practice it, if that is all they do when they are through, they are not going to get very far, for the simple reason that when you are through with your work, after you have done your work, whatever it may be, and deliver it, that is not a finality in itself, neither is your organization a finality in itself. You will find, as you go along in organization work, that before very long you become a part of a bigger and greater group. That thing adjusts itself, it is a growth, just as the organization itself is a growth and eventually, since your finished products usually become the raw materials for another industry, you must give some heed and some consideration to these other industries because, after all, you are all engaged in merely one industry, and that means the business of the United States as a whole.

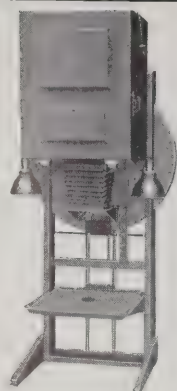
Just to give you a brief illustration as to how you are interlocked with other industries, particularly those engaged in commercial photography, no one buys a commercial photograph to hang up as a work of art, he buys it for a definite purpose, usually connected with advertising. After you get through with your work, and have delivered that which the customer has ordered, and he has paid for it, you think you are through with it, but it merely becomes copy for somebody else, for example, the photo-engravers, the organization which I represent. After you are through with your work, it is raw material in our hands, and we go and produce something, or we reproduce that which you have given us. We turn that over to somebody else, and that in turn becomes raw material for some other industry and other lines of endeavor, until in the end, it finally goes out as a part of a sales effort and sells. Anything and everything in this country is today sold by advertising of one kind and another, but chiefly by illustrated advertising.

Now as to the possibilities in your business through an organized way, I am going to give you one or two outstanding facts. If you hear nothing else in this convention, this in itself will benefit you, especially those who are engaged in business, those who make something and have something to sell, and have to sell it in order to maintain themselves; this will be a ray of light for you in the photographic business, and a ray of hope as well. It is estimated, in round numbers, that the United States of America produces over \$100,000,000,000 worth of goods, commodities and services a year. At the present time, and this is a very prosperous period, there are \$66,000,000,000 of money in the United States with which to buy the \$100,000,000,000 worth of goods. You might come back and say that we are not very prosperous, if we have only sixty-six cents to spend for every dollar's worth of goods that is to be sold for us. Not necessarily so. We may be very prosperous. You must realize that our manufacturing facilities and abilities have greatly multiplied in the last ten years, until today we are able to produce far more than we are able to consume, and by consumption I mean buying. Buying is consumption in this sense of the word.

What does that mean to photography? You are making pictures; pictures representing something. You are appealing to the eye entirely. There are \$100,000,000,000 worth of

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Artcraft Studios, Inc., 3900 Sheridan Road, Chicago.



*You can
always
advertise
something
new*

IF YOU HAVE A

Bordertinting Projection Printer

ASK YOUR DEALER
OR WRITE

B. & L. MANUFACTURING CO.

1702-1706 Light Street
BALTIMORE, MD., U. S. A.



In the Service of the Profession

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

Our Specialties:

ENLARGING IN ALL ITS BRANCHES
DISTINCTIVE PORTRAITURE WORK
WATER COLORS
OIL PAINTINGS
OIL EFFECTS
ART PRINTS
ASTRO TONES
GUM PRINTS
PORCELAIN MINIATURES
IVORIES

Write for price list No. 8.

*Consult Blue List No. 2 on Specialty Work for your
Amateur Trade.*

BLUM'S PHOTO ART SHOP, Inc.

1021 North Wells Street

CHICAGO

goods manufactured which must be sold regardless; they must be sold to somebody, and most of them must be sold in this country. There are \$66,000,000,000 to buy them. Doesn't that indicate to you at once that there is an intensive selling campaign on, that the manufacturers of the United States must learn to sell better, and must learn to sell more goods in order to maintain themselves, and that prosperity to which we are now accustomed and which we would like to continue? If that is the case, if they must use intensive advertising and selling methods, how are they going to do it without your products? They have got to advertise, they have got to sell, they have to picture the things they want to sell, and in view of the fact they can not take the commodities to prospective buyers, the next best thing to do is to take them a good picture of them. From that standpoint alone you can see that whatever you have done in the past, individually or collectively, is nothing to what you are going to be compelled to do in the future. Your business is going to expand, it is going to get bigger, it is going to get better. Getting bigger doesn't necessarily mean getting better. I will predict for you that your business will get bigger; I think you will all admit that that is a possibility, it will get bigger. Unless you are organized, and properly organized, and functioning in the right way as an organization, it will not necessarily get better. Volume does not necessarily produce great profits, and I take it that you folks are more interested in the profits you get out of your business than you are in the number of negatives or prints you make during the year. If you are business men and women, that certainly interests you.

With a market of that kind ahead of you, the next thing to consider is how to take advantage of it. I understand you have in contemplation an advertising campaign, a wonderful thing; you ought to do it. The organization I represent has done the same thing for several years. We know the results we obtain are worth all we spent on it; personally, I wish we were spending ten times as much as we are now spending. We are spending now all we think we are able to spend. I know that isn't true, and it won't be true of your organization, whether you spend \$10,000 or \$100,000 the first year.

People want to be shown, people want to know things, and it is up to you and your industry through your organization, because it can be done in no other way, to demonstrate and show them and instruct them on what you are doing, and how well you can do it, and above everything else, what use the public can make of the things you make and sell. The average person is not particularly interested in the fact that you make photographs of one kind or another. You might put the finest display of photographs in the window and attract some

people; some will look at it and say, "It is pretty nice." Somebody else goes past and doesn't see it. He saw a window of pictures. We don't all see the same things, and we don't all interpret what we see in the same light or in the same manner. The finest exhibit will only attract and can only be put out before a very small number of people.

If you take the most prominent corner in Chicago, or any other large city, some people can tell you exactly how many human beings will go by there in twenty-four hours and view whatever you put in the window, but when you figure it out, it is very small. Marshall Field's

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

The "Two-Way" Shutter

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.
KALAMAZOO, MICHIGAN



GOERZ

"Dogmar"

f:4.5 f:5.5

The lens of extreme high speed and brilliancy without flare or coma.

Ask Your Dealer

C. P. Goerz American Optical Co.
317 C East 34th Street - New York City

KAN-RITE

is the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And you will get it—all of it, less a fair refining charge, if you send your Silver Residues of every description to

KANTRO-GUNNELL REFINING CO.
PORTAGE, WISCONSIN

most prominent window at State and Randolph, or at State and Washington, has a great deal of money spent in window display. How many people do you suppose could see the display they put in that window under the most favorable circumstances? I can't tell you exactly at the present time, but it is so small, that it is ridiculous. If you go by a window and see a crowd standing there, you get an idea that millions of people see that thing. If 10,000 people can see it in one day, they are doing pretty well. That isn't much. You could take a page ad in the *Saturday Evening Post* and reach 2,500,000 people at the present time. They won't all read your ad, especially if it isn't the right kind of an ad, but certainly you will get a much bigger display and your message to more people than a month's display in Marshall Field's window in the most crowded, populous center of Chicago.

People are not interested in the fact that you make photographs or that you would like to make a profit in your business. I think you ought to get a certain price, because your cost shows that that is the price you must get, if you are going to remain in business. That doesn't mean anything to the average buyer. What does mean something to him? When you point out to him how he can use, in some fashion to his own benefit, the things that you make and sell, he then is interested, and he will buy your products regardless of price. I mean that in a broad sense. He will pay you more than the market value at any time for what he wants, but it is your business and it is your duty to instruct the public as to what you are making, how you are making it, if that is interesting at all, and particularly how it can be of use, service and value to those who might buy it, or should buy it, and would buy it, if they knew what it was for. That is distinctly your task and one that you can only accomplish through association.

This is a picture-minded public. If you want a demonstration of that, just hark back for a day or two to the death of Rudolph Valentino. The only thing, to my knowledge, or as far as I know to any one's knowledge that he had ever accomplished was in the making of some pictures. A great many people saw the pictures, and the fact that they were pictures, brought about in their minds an association between the pictures that they saw and admired, and the man who posed for them and helped in that manner to produce them. The biggest news we have had, according to newspaper editors' point of view, had been this man's death. Pictures brought it about. Without pictures, without moving pictures, I think you will all grant me, no matter how great admirers you may be of the man, he probably wouldn't have been heard of. Certainly you wouldn't know him in the way you know him today.

If you want to become famous, associate

The Folmer Multiplying Back

converts the 8x10 Century and Eastman View Cameras into Multiple Cameras and with the use of a special Adapter Frame, this Multiplying Back can also be attached to the Century Studio Cameras numbers 7A, 9A and 10A. This back can also be altered so as to fit other makes of View Cameras.

As the demand for small-sized pictures is increasing, especially for chauffeur licenses, passports, commutation tickets, "Ping Pongs," miniatures, etc., every photographer should own one.

From 1 to 20 pictures, horizontal or vertical, may be made on a 5x7 plate or film. The action of this Back is all but automatic, since the kits are marked for the required number of exposures on a plate.

Back with complete set of six kits, spacing bars, one plate or film holder	\$40.50
Adapter Frame to permit use of this Back on Century Studio Cameras numbers 7A, 9A and 10A	12.00
Extra 5x7 Century Film or Plate holders, each	2.48

Send for Complete Catalog and Bargain List—FREE

Central Camera Company

112 S. Wabash Ave. Dept. B.P.-2A CHICAGO, ILL.

ILEX PORTRAIT f3.5 LENS

The lens that really does the things
that others attempt to do

Send for descriptive circular



ILEX OPTICAL COMPANY

ROCHESTER, N. Y.

Manufacturers and originators of the
ILEX WHEEL SHUTTERS, and ILEX
PHOTOGRAPHIC AND PROJECTION LENSES

yourself with pictures. It is very easily seen what the public is interested in. They want to see pictures, they don't care about talk. By the same token, I believe if you had a demonstrator on here showing you a lot of pictures, even though you are in the picture business, and if you had your choice between coming here and listening to me or any other speaker, good, bad or indifferent, or going to the next room and seeing some pictures, and particularly in colors, I know where the audience would be; it would be over in the picture room, it couldn't be here, which, incidentally, gives me an idea that it is probably a good time to quit.

Of course, when you have organization you are intended to deal with competition. Competition is always present, and that competition is the bugaboo of business, it is the bugaboo of all associations and of organization, and the first thing you want to overcome, of course, is that competition. What is competition? Like everything else, you can find a lot of definitions for it, and you have to browse through and pick out the one that suits you best. Here is the one I picked out; this is the one that exists in business, in your business as well as in every other business, this is the kind of competition that the government thinks is good for business, but doesn't practice in its own business: Competition is the act of seeking or endeavoring to gain what another is endeavoring to gain at the same time, common strife for the same object. Isn't that grand? A pretty situation isn't it? Well, if you want to see competition as the government thinks it ought to be conducted, and as a great many people when they are buying think it ought to be conducted in other lines, but not in their own, of course, if you want to see that competition picturized and exemplified, put a half-dozen hungry dogs in the ring and toss them a bone. They are all striving for the same object at the same time. That is competition. Do you want that kind of competition in your business? Likely that is the kind you have got; that is the kind we have in almost every line of business, and that is the kind you always will have until such time as you become organized properly and begin to understand what coöperation means.

Of course, you can compete in various ways. You can compete on this dog and bone level if you want to and, unfortunately, as most of us have to. Then there is merely understanding intelligence as your intelligence develops. When that directs you, you begin to see the folly of the dog and bone competition; you organize, and after being organized, you begin to coöperate, and when you begin to coöperate, you don't fight for the bone, at least not quite as badly as you did in the beginning. Then there is the competition of prices; that is the dog and bone competition where you have nothing to sell, nothing to offer except price. There is competition in service. Through

organized effort you can also increase your market. You are on the right track when you talk about advertising. I don't believe you need to increase your markets particularly at the present time, with an understanding of what most people will get out of that, which means to advertise to get somebody somewhere indefinitely to use more photographs or higher priced photographs. The demand for your product is here. What you want to do is properly influence that demand and steer it in the right channels. You don't have to tell people that pictures are nice to look at; they know that, they prove that every day, every hour of the day.

I went down town here the other day at 10 o'clock in the morning. In front of one of our new moving picture theatres there was a line of men, women and children that extended half way around the block, waiting to see a moving picture at 10 o'clock in the morning on a business day. I know there were some people in that line who had something else to do, and who would probably have been a great deal better off if they had done it, but they didn't want to do it, they wanted to see pictures. That is the market you are supplying.

Advertise, certainly; tell people how to use the pictures properly for their own benefit. That is about all you need to do. Control that demand and steer it in the right channels; if you do that, you will find you are in the fastest growing industry in the United States and a stable one. People like pictures, you know, in good times or bad. They don't only go to art galleries when the country is prosperous and when everybody has a lot of money. As a matter of fact, we find the greatest attention is given to pictures and art in countries that have the least prosperity. It seems over here the more prosperous we get the more we run to automobiles and things of that kind, all of which are in a measure competition, but you can overcome that competition because you have something that appeals to people.

I will conclude my remarks by just relating a little anecdote of two young boys who were raised in a country village. One of them became a minister, the other left home and became a sailor. After sailing the seas for a good many years, the sailor finally decided to go back to the old home town and hunt up his boy chum, look around and see if any of the people were left he used to know as a youngster. He came back and found his chum, the minister, established in the leading church of the city. Of course, they were very glad to meet and go over the old times together. The sailor, like many sailors, had a parrot. He thought a great deal of the parrot, and brought him with him in his cage. It so happened that the minister also had a parrot. When the minister and the sailor sat out on the front porch in the evening, and began to smoke their pipes,

and go over the old times again, they hung the two parrots together on the back porch, in separate cages, of course. The parrots looked at each other for a minute and the one was suspicious of the other. They hadn't been organized as yet. Finally the minister's parrot, in a funeral voice, said "What must we do to be saved?"

The sailor's parrot thought over that for a minute and replied, "Pump like hell or we will all be lost."

You have got to pump together, you have got to work together, you have got to play together, you have got to plan together in order that you may all prosper together.

✱

Advertisement Writing

FRANK FARRINGTON

Some photographers tell me they cannot write good advertisements because they haven't the ability to use the English language properly. In other words, they think of advertisement writing for their studios as work to be done by a writer rather than by a photographer.

The good advertisement is that one which tells the public the things it most wants to know about the studio, and about the work it turns out, or about the advantages of having photographs made. The photographer, who is in daily contact with the people who are interested in having their pictures taken, ought to know what things interest the public in connection with photography.

The secret of a successful advertisement is not fine language. It is not even clever typography. It is, rather, a presentation of interesting information about photography. Tell the people those things you are sure they want to know. You can judge of that by the questions they ask when they come into your studio. Write an advertisement as if you were answering an imaginary letter asking you about your work. Then make such changes as it may seem would simplify the reading.

Jos. H. Appel, when Wanamaker's advertising manager, once said, "The ability to write I place last in the requirements of an advertiser. A man can be taught to write, but he cannot be taught to see."

For Better Mounting of Photographs—

CRYSTAL DRY MOUNTING TISSUE

A dry mounting tissue possessing superior adhesive strength—especially prepared to meet the most exacting requirements of either professional or amateur photographer.

Can be worked at lower temperatures than other tissues without affecting its efficiency. Saves time, money, annoyance—and enables you to mount prints quickly, cleanly and accurately.

PRICE LIST

	Per gross	Per box of 500
3¼ x 5½	\$0.45	\$1.40
3⅞ x 5½ . . . . .	.45	1.40
4 x 5 . . . . .	.45	1.40
4 x 6 . . . . .	.60	2.00
4¼ x 6½ . . . . .	.65	2.15
5 x 7 . . . . .	.85	2.80
5 x 8 . . . . .	.90	3.00
5½ x 7¾ . . . . .	.90	3.00
6 x 8	1.30	4.30
6½ x 8½	1.35	4.50
7 x 9	1.35	4.50
7 x 11	1.70	5.65
7½ x 9½	1.70	5.65
8 x 10	1.75	5.80
10 x 12	2.70	8.95
11 x 14	3.30	11.00
12 x 15	4.00	13.30
12 x 17	5.00	16.60

WILLOUGHBY'S
110 West 32nd St., New York, N.Y.

AS WE HEARD IT

Herbert George, of Springfield, Illinois, has opened a new photographic studio at 224½ S. 5th Street.

Quite extensive remodeling and refurnishing has been done by the Tobias Studio at New Lexington, Ohio, which is now open again for business.

After several years in the amateur finishing business, P. N. Wiggins, of London, Ontario, Canada, is opening a studio in the De Luxe Café Building.

H. H. Hart, well-known pioneer photographer of the prairie section, passed away at his home in Graigmont, Idaho, from an acute heart attack on December 27.

Orval M. Hixon, of Manhattan, Kansas, has remodeled his studio, adding many new improvements to the reception and dressing rooms, as well as very complete lighting effects throughout.

J. Watson Morse, staff photographer of the *Tampa Times*, died as a result of injuries which he received in a motor accident when the car, which he was driving, hit a lamp post in order to avoid hitting another machine.

Floyd E. Caryl, formerly of Coeur d' Alene, Idaho, has purchased the Roye Studio in Spokane, Wash., from R. E. Roye. Mr. Roye will make his headquarters at his residence and will do home portrait work exclusively.

George Charlton, photographer of Lima, Ohio, claims the ownership of one of the world's most valuable violins, a Stradivarius. The violin was bequeathed to Mr. Charlton by an uncle who died recently in England and will be kept in a vault in the Bank of England, London.

Congratulations are in order to Mr. and Mrs. Seward A. Sand, who send us the announcement of the arrival on December 23 of little Miss Gwendolyn Gertrude Sand. Mr. Sand is a past president of the Professional Photographers' Society of New York and well known in photographic circles throughout the East.

A new catalog of photographic lenses and shutters has recently been issued by the Wollensak Optical Company. This little booklet, a handy pocket size, is attractively printed and carries a complete description of the Velostigmat, Verito, Vitax and Varium lenses with current low prices which will prove exceptionally interesting. If you have not received your copy of the new catalog, it is yours for the asking from either your dealer or the company direct.



THE STUDIO RIDDLE

Hey diddle diddle,
The studio riddle!
How can I make it pay?
With help hard to get
And rents higher yet,
I've a notion to run away.

Photographer's Mother Goose.

Avoid Lost Motion

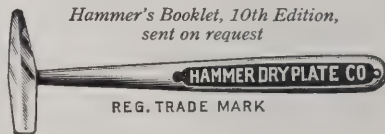
HAMMER PLATES

with shortest exposure and least effort
produce negatives of highest quality.

Permanence, brilliancy and reliability are their chief characteristics.

Coated on Extra Selected, Clear, Transparent Photo Glass

Hammer's Booklet, 10th Edition, sent on request



HAMMER DRY PLATE COMPANY

Ohio Avenue and Miami Street
ST. LOUIS, MO.

N. Y. Depot, 159 W. 22d Street, New York City

Now Ready

PHOTOGRAMS of the Year 1926

Not only is "Photograms of the Year 1926" a record of the progress in pictorial photography, but it is a veritable "feast"—a source of inspiration and pleasure.

The best photographs of the year were selected for this annual from those shown at the London Salon, the Royal, and other exhibitions by the leading pictorialists of the world.

Last year 14,000 copies were sold in one week! The book is published in England, and there will be but one shipment, so in order to secure a copy of "Photograms of the Year 1926," you must place your order NOW, as our stock is limited.

\$3.25, cloth, post paid
\$2.25, paper, post paid

FRANK V. CHAMBERS

636 South Franklin Square
Philadelphia, Pa.

THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1018

Wednesday, February 9, 1927

Price, 5 Cents
\$2.00 per Year

CONTENTS

Editorial Notes	163
The Tale of a "Jiner" (C. H. Claudy)	165
Is Your Studio a Necessity? (Frank Farrington)	166
Illustration by Karl Fischer	167
Association News—The Woman's Auxiliary Report the Board Meeting; Secretary's Report	168
Illustration by Karl Fischer	169
Photographs Tell the Story	170
Photography As I Know It—A Talk before the Convention of the P. A. of A. at Chicago (Col. Eduard Steichen)	171
Chicago Portrait Photographers' Association	185
As We Heard It	186
Classified Advertisements	187

Editorial Notes

Photo Ceramics

We note that the photo-ceramic process forms the subject of two articles in a French contemporary. There is evidently a revival of interest in vitrified work. Photographers can hardly be expected to include a muffle or firing furnace among their equipment. As a rule, this part of the work is done by those who make a specialty of it. As an attractive side-line, it is worth noting that an enamel has a wonderful appeal to the eye, and we commend the idea to the attention of our readers for whose information we will publish shortly some working details of the process of making vitrified pictures on opal and other supports.

The Adjective of Fools

A little more than two years ago a young man climbed out of an airplane at San Francisco and was greeted as a hero.

He had seen the sun rise over Long Island, and he saw it set behind the Golden Gate—across the continent in the daylight of a single day.

We can all remember when we would have declared such a thing to be impossible, just as our fathers would have said that motion pictures were a wild dream of a crazy photographer.

Napoleon told an objecting staff officer, "Impossible is the adjective of fools." Even Napoleon might have refused to believe that in 1926 men would travel through the air in comparative safety at 100 miles an hour. We all have our limitations of belief as to the distant future, but we ought, by this time, to have learned that there is nothing so wildly improbable as to merit being called impossible.

We believe things that seem extremely difficult of comprehension, but we refuse to believe that advertising and progressive methods will enable us to increase our business in the face of competition.

Why should a man believe in aviation and radio, and refuse to believe that twice as

many people can be influenced next year to patronize him as have patronized him this year?

Before denying that you can double your studio patronage within a reasonable period, think of all the things that have been done that seemed less impossible than that.

Are the obstacles in the way of your increased patronage greater than those that seemed twenty-five years ago to stand in the way of wireless communication or that faced the harnessing of electricity and the conquering of the air?

✱

Photographing the Vocal Organs

Professors G. Oscar Russell, of Ohio State University, and Raymond Weeks, of Columbia University, New York City, have lately been working jointly in photographing the human vocal organs to determine why some voices are sweet, some squeaky, some deficient in volume, some powerful, and in what respects do the vocal organs of great singers differ from the ordinary equipment; also what constitutes voice culture.

It is thought that research in this direction may have effect in radio industry, in telephone and in phonograph manufacture, the teaching of languages, instructing deaf mutes to speak, and generally in training the voice.

Studies of the hyoid bone, supporting the base of the tongue, so long a mystery in phonetics, are being made by X-ray photographs.

✱

Photographing Our Works

Fortunately, our internal arrangements are not as easily accessible as those of a watch. Incompetent tinkers cannot take off covers and get at the organs of our complex machinery without the danger of snuffing out our vital sparks.

X-ray photography has brought out our bones to the surface, in a manner of speaking, but the great bulk of our inward parts, that get out of kilter and require inspection

in diagnosis, have remained invisible to X-ray photography by reason of transparency, but just now the medical profession is perfecting means of rendering certain parts of our make-up opaque, and therefore definable by X-ray photographs.

The judicious injection of certain oils and dyes locally, aids in correct diagnosis of ailments by X-ray photographs.

✱

Marjorie Kinkead

A great philosopher has said: "The proper study of Mankind is Man." That was long before the emancipation of woman, so we cannot blame him for failing to mention the girls.

If, through the intercessions of Dr. Conan Doyle, eminent spiritist, we could get speech with the philosopher, we opine that he would hedge, and gallantly proclaim that by "Man," he meant "Genus Homo," which, of course, includes all the ladies, God bless them, and so, let us review one of them.

Miss Marjorie Kinkead, now art editor of *Asia*, had an urge toward photography, and restrained not the impulse. Going at it aright in the very beginning, she studied with accomplished professionals of the art and started out for herself in commercial photography, doing still life groups for advertisers.

Not finding enough action in that line, she began the study of news photography with Jessie Tarbox Beals.

Now, as we know, news photography is an intensely competitive branch of the business, but Marjorie Kinkead succeeded in it, and was detailed to photograph stirring events. It was all hurried work.

The news photographer must have a sense of news values and be sure who is the important person present, and which is the most interesting moment.

Home photography was Miss Kinkead's next experiment. The field was a good one. Some of the most charming views of home life have been taken by those artists who have, for the time being, been permitted to

become one of the family, catching father at his desk, mother at her sewing, the children with their puppies, but all this did not satisfy Miss Kinhead's ambition, and finally she joined the staff of the *Asia* magazine.

To wisely assign orders for illustrating, she has made an extensive acquaintance with many photographic artists, looking always for people who fit some editorial idea. She watches the motion picture artists who roam the world, scouts about for

pictures from travelers and missionaries and members of scientific expeditions. Her reputation for beautiful reproductions brings her many pictures bid for elsewhere.

When asked recently to give a reason for her success as an art editor, she said: "Given experience and a well developed critical taste, good health and an appreciative environment, success will come with good hard work and being satisfied with nothing but the very best."

The Tale of a "Jiner"

C. H. CLAUDY

"I haven't time to belong to a luncheon club. I am much too busy!"

Did you ever say that? Lots of good business men have. But there are some who disagree with the idea that time spent in organizations and work outside of the regular business is necessarily time wasted.

Not long ago I visited a photographer friend of mine in a large city, who was away from his studio at least half the time. He is a member of two luncheon clubs. He is on the board of a big hospital. He is a trustee in his church, an officer in two lodges, belongs to the Board of Trade and the Chamber of Commerce and never misses a meeting of either, is vice-president of a citizens' association, and secretary of a Parent-Teacher Association. He is active in several civic movements, and is never too busy to lend the weight of his strength to any "drive" for any worthy purpose.

"How do you find time to do all these things?" I asked him. "Doesn't your business suffer from your absence?"

"I have never had time to find out!" he chuckled. "The business grows and keeps on growing. By the way I figure, it is this; I am important to my business as an executive. Anything else in it I can get done by someone else, if I am willing to pay the price. There isn't a studio in the country that has any better operators than I have. I pay them the highest price, and I demand and get the finest results. I have a manager

who simply cannot be beaten—a woman of executive ability, of personal charm, who has that divine faculty of getting the most work out of people while making them like her and like it.

"What I do in the business is plan new ideas and new things, and then bring in the business to pay for them. I believe that advertising the photographic business is one of the most, if not the most difficult problem the portrait photographer has to solve. If he can solve it, he can buy all the help he needs. If he cannot solve it, he better stay on the job and do in a day the work I do in an hour, because I have plenty of help to do it for me.

"Belonging to all these organizations is my way of advertising. I don't mean that I am a member of a church or a lodge or a club in order to advertise myself. I am genuinely interested in all the organizations to which I belong. But I do mean that I accept responsibility and become an officer, and in a way a leader in these several activities, because I find that the time such work takes, puts me very prominently before the members, and that when they think of photographs, they think of me.

"Do not make the mistake of thinking that I ever try to advertise my work while acting as an officer in some other organization. To do so would be fatal. I never so much as mention my business. What I advertise, really, is myself. I get known.

Hundreds of men know me by name, whose faces I cannot even recall. I am well-known and to some extent at least must be liked or they wouldn't choose me as an officer. Being well-known to a large number of people, and doing enough straight commercial advertising to keep my name before the public as a photographer, I find that this wide acquaintance is a business bringer of no small weight. I know it has weight, because, as I told you, the business grows and keeps on growing.

"It is my hope to have, in time, the largest portrait business in this city. I do a good job of portraiture, at neither the highest nor the lowest price. You have heard 'to him that hath shall be given.' It works, in business. A big business naturally tends to grow bigger. I have three operators, and they work all the time. I want a place where I will need at least six. I do not find that people insist on having me personally do the work, although I often do make a sitting, first to keep my hand in, but most important, to please some important new customer, or some friend who thinks he wants the 'personal touch' in his portraits. The last time

I made a sitting was of a small pet dog, for a bank president, who wanted to surprise his wife, was was crazy about the pup, with an unexpected Christmas present!

"I believe in personal advertising that does not smack of advertising. I am on the board at the hospital. The hospital asks for bids for nurses pictures for the graduating class. I let the studio bid, a fair price. It wasn't the lowest price. The nurses themselves decide who shall take the class picture and the individual pictures. They have voted three years now, for me—and I didn't even know they knew me. I have nothing to do with the nurses, and couldn't fire one of them if I wanted to, so it is not intimidation. But the nurses approve of the hospital management, and want to give their business to the man who has something to do with it. It works out that way all the time in a lot of different fields.

"So I feel that I haven't time not to have time to do all these various things—if I can keep the studio busy with orders, I can hire the rest of it done!"

That's one man's way of making a living in photography!

Is Your Studio a Necessity?

FRANK FARRINGTON

Do people regard your studio as a necessity? Is it a real help to the life of the community? Or would people vote by a large majority that it fills no essential need and would not be missed if discontinued?

Your business may serve to make a living for you and people may be glad to have you make a living and live among them, but you cannot succeed on any such basis. Unless you render the public a service that is worth while to it, you will not do more than make a living.

What do you give and do in return for the charge you make upon the public? Do you make it possible for them to get pictures that will be a credit to them and that will serve their purpose in a high degree. Do you acquaint them with what is newest

and best in photography? Do you advise them efficiently and place at their service a constantly improving technique and equipment? Do you offer a finished product that is a source of pride to your patrons? Or do you simply make photographs at so much per dozen?

The price you charge for your work is not based upon the cost of certain materials and the use of certain equipment, plus a certain amount you want to get as profit. It is based upon your ability to give people real photography. Unless you do give people the photography that will please them and give them a feeling of pride in it, you are not giving them enough for what you charge, and your business will never be a real success. It can easily be spared.



KARL FISCHER



ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

ALVA C. TOWNSEND, PRES.
226 S. ELEVENTH ST.
LINCOLN, NEB.

CHAS. AYLETT, 1ST VICE PRES.
96 YONGE ST.
TORONTO, ONTARIO, CAN.

D. D. SPELLMAN, 2D VICE PRES.
4838 WOODWARD AVE.
DETROIT, MICH.

JOHN R. SNOW, TREASURER
728 S. SECOND ST.
MANKATO, MINN.

J. W. SCOTT, CHAIRMAN COMMERCIAL SECTION
205 W. FAYETTE ST., BALTIMORE, MD.

PAUL E. TRUE, CHAIRMAN N. P. E. C. BUREAU
600 W. 178TH ST., NEW YORK, N. Y.

L. C. VINSON, GENERAL SECRETARY, 2258 EUCLID AVENUE, CLEVELAND, OHIO

The Woman's Auxiliary Report of the Board Meeting

At the meeting of the Committees of the National Advertising Campaign, held on January 11, at the Hotel Pennsylvania, New York City, in the absence of the Chairman, Mrs. John A. Erickson, I represented the Woman's Auxiliary of the Photographers' Association of America, to listen to the plans for this work and to tell of them to the members of the Auxiliary.

The meeting opened a few minutes after 10 o'clock, and we were in the committee room until 5 o'clock P. M., with an hour's intermission for lunch. Mr. George W. Harris, of Washington, introduced Mr. Millis, of the Millis Advertising Company, who are handling the campaign, and asked that all questions be reserved until Mr. Millis had finished, when he felt sure that all questions that suggested themselves would have been answered. Mr. Millis talked for an hour and a half, perhaps a bit longer. There was not a dull moment, and very few questions to be answered at the end. This is what I gathered from his talk: The Millis Company has a list of photographers in the United States, about eight or nine thousand; they are all to be canvassed for subscriptions; five dollars from each subscription will go to the P. A. of A. for membership. A Convention fee of five dollars will be paid to the P. A. of A. by each photographer attending the National Convention. This second five dollars does not come out of the amount of the subscription. The first \$100,000 has been subscribed; subscriptions are given by "trade acceptances," dated for the months of

collection, June and December. All subscriptions that have been received are for the four years.

Mr. Millis made plain that the National Advertising Campaign will be carried on to help photography, to reach the public, to arouse and stimulate interest in photographs, the beauty and value of portraits, the importance and necessity of photographs in the world of business. To reap properly the results of this national advertising, the photographers of each city and town should unite in community advertising. The photographer must also connect with this movement by his *personal* advertising, and it will depend on his own *personal* efforts as to just how much *personal* benefit he will receive from the campaign.

Too much must not be expected the first year, but each succeeding year will see a more widespread interest in and appreciation of photographs, and an increasing volume of business for those who have been wise enough and energetic enough to enter into and work hard with this great movement.

In the afternoon Mr. H. Davis, President of the Ansco Photoproducts, Inc., who is the Chairman of the "Plan and Scope Committee," conducted a meeting of that Committee, in which he outlined what was the work to be expected of the members. They are to carry to the members of the Amalgamated Associations the plans for the work of the National Advertising Campaign, and to help Mr. Pettenger, who is in charge of the can-



KARL FISCHER

vassing for subscriptions. The amount "suggested" for subscription will be based on certain carefully estimated ratios; each territory will be assigned a "quota," based on the number of people living in that territory who subscribe to magazines, as the people who buy and read magazines are that portion of the public which buys and uses photographs, and are also that part of the public who can be reached by national, community and personal advertising. The share of each photographer in that "quota" will be based on the profits of his business. The amount will be "suggested," not demanded, and the photographer will decide how much he wishes to subscribe.

In the case where a photographer offers a subscription that, from the standpoint of his business profit and opportunities, and also from the standpoint of the benefits that will naturally come to him through the National Advertising Campaign, would be inconsistent, that subscription will be refused, the Millis Company feeling that it would weaken and cheapen the Campaign to do otherwise.

There is an emblem to be used on all stationery and advertising matter; also slogans, as follows, for the portrait photographer:

"Photographs live forever."

"Photographs tell the story."

For the commercial photographer:

"Tell it and sell it with photographs."

The money subscribed by portrait photographers will be used to advertise portrait photography; money subscribed by commercial photographers will be used to advertise commercial photography. Where the business is divided, the amount to be given to each subject will be decided by the giver.

Everyone is enthusiastic as to the result of the Campaign, and it seems plain to be seen where a large number of new members for the Association will be found and the money subscribed to secure for the profession of photography its proper place before the eyes and in the mind of the "purchasing public."

ALICE W. CHAMBERS,

Secretary,

The Woman's Auxiliary, P. A. of A.

Secretary's Report

At the Annual Meeting of the Board of Directors on January 10, 11, and 12, it was decided to hold our Annual Convention and Trade Exhibit in New York City, at the Hotel Pennsylvania, on July 25, 26, 27, and 28, 1927.

The Trade Exhibit and all meetings will be held under the roof of the Hotel Pennsylvania.

A budget of \$19,000.00 was approved by the Board for the Convention. This will give us sufficient funds to have the finest Convention to be held in any city.

We expect the program will be ready early in March.

The following Convention Committee in New York City was appointed to have charge of all arrangements: John E. Garabrant, Chairman; Joseph Dombroff, Tom Roberts, Phil Rosenblatt, Walter Scott Shinn, John Sherman, C. Fred Becker, I. Buxbaum, W. C. Eckman, R. Perlman, Mrs. Helen G. Stage, and Ellis J. Edmunds.

L. C. VINSON,

General Secretary.

PHOTOGRAPHS *Tell the Story*

With the passing of the half-million dollar mark for the four-year national advertising campaign to teach the millions that "Photographs Live Forever" and that "Photographs Tell the Story," an ever-increasing enthusiasm for the program is being generated through the whole industry and profession.

Many letters are being received by Geo. W. Harris, Washington, D. C., chairman of the National Advertising Committee, from leaders in the United States and Canada, that indicate the unanimous support the International Photographers' Association of America is having with its program.

In a letter to Mr. Harris, F. C. Medick, President of Medick-Barrows Co., of Columbus, Ohio, writes:

"Your letter and advance sheets of the Plan Book at hand, and I want to compliment you on the plain, clean-cut way you are handling this campaign. You are laying all cards on the table, so to speak, in your Plan Book, making it possible for anyone to see the justice and fairness of the campaign and its benefit to them.

"I have been in the manufacturing of photographic card mountings thirty years, and in all this time nothing was ever done to benefit the photographers as this advertis-

ing campaign will. I am in hearty support of everything that has been done so far, and we contributed our \$10,000 for the four-year campaign with as much pleasure as any subscription we have ever made to any cause, realizing the service you will give the photographers and the benefit they will receive from a campaign like this.

"The plan for asking subscriptions from both manufacturers and photographers couldn't be fairer and anyone should be happy to subscribe his quota."

Photography As I Know It*

COLONEL EDUARD STEICHEN

I chose the title "Photography," because it will cover a multitude of aims and give me a chance to go on any tangent I want to, not because I expect to cover the entire subject. I think photography is at a very low ebb today. I got a shock downstairs in the exhibit room when I saw a little exhibition of Aristo prints done fifty years ago at a congress. I am not sure of the time, but it was at the first congress held here in Chicago in this same building. I will frankly say to you that I think, from a photographic standpoint, those simple little Aristo prints are better than the average pictures hanging on the portrait walls now.

Along a little bit farther is an exhibit entitled "Fifty Years Ago." The prints were made from the old wet negatives and they are vastly superior as photographs to what we have on the walls below. What is the answer to this and why is it? There are two ways of looking at it; both ways probably bear an influence. One is that photography, let us say from a technical standpoint—and when I say from a technical standpoint, I don't simply mean the work in the dark-room and in the operating room, but in general the technical term of photography—has degenerated. The second is that what we call still photography is dying.

Why is photography degenerating? Why aren't the photographs that we are making today as good as those of the period when the finest photographs were made? I am not talking about individual examples, but of the finest photographs *en masse*. That was in the daguerreotype days. I believe one of the reasons is that we didn't have all of the clap-trap that we are obliged to have in modern conditions in our studio. Conditions were simpler, and I believe the photographer was a sincere man; he was more honest, he hadn't reached the place where he thought he was an artist. He was still a photographer, just the same as a plumber is a plumber and a carpenter is a carpenter and a

bricklayer is a bricklayer. He brought his model into the studio and he had to put him in the brightest light possible. The model sat down, not having been fed up with magazine illustrations, and movies of all kinds of fantastic and grotesque poses, and with still more fantastic and grotesque lighting stunts. The photographer photographed the person just as he was.

Photography is distinctly an objective process. It consists of representing an object as it is by mechanical means. We have tried, and successfully tried, to conceal the very thing which was our goal. I am not throwing bricks any harder at anybody else or as hard as I am at myself when I say that, because I am as responsible as anybody for the stunts that have crept into photography. Those of you who remember back as far as twenty or twenty-five years ago recall the *rôle* I played. I was the star exhibit in those days because of my stunts. At the age of twenty-one certain things are excusable, but as we grow up they are not. I am not trying to justify myself; I am just trying to explain myself. I was a painter, and those were the days when photographs were slick and shiny and sharp, and paintings were not, and I took particular pleasure, and so did my audience, in getting things that looked like paintings, because that was considered a more difficult thing to do, because it didn't exist. Finally that became so common that we suddenly discovered the really difficult thing to make is a good photograph because you so rarely see one. I am in for paying a compliment to one of the most distinguished and, in my estimation, the most distinguished member of the photographic profession, Mr. Hollinger. I call Mr. Hollinger an old master. He will probably resent that, because he feels just as young as you or I or anybody else. He is an old master in the sense of the word that he has remained true to the primary conception of photography.

* A talk delivered before the Convention of the Photographers' Association of America, at Chicago, Ills.

Some time ago I happened to call on Mr. Hollinger and I spoke to him about this. He said, "Well, you know all of the other fellows were jumping on me all the time for not trying the new stunts and the new tricks and they always told me the public wanted something original, and they have all been trying so hard to be original, and got so much alike, that finally I, who didn't change, am the only original one." Hollinger didn't remain the way he was simply because he was an old hat. I want to draw a distinct difference there. It isn't a case of that kind, "Because my father ran the plow that way, I can run it that way, too." I am talking of a man who understood what he was doing, and was intelligent about it. It is a pleasure for me to walk up Fifth Avenue and stop at his show case. I do it regularly. There I see simple, dignified, chaste portraits of people. I believe he was probably influenced because he copied so many daguerreotypes. Having fine things thrust at him may have had a rôle in keeping him to the path. However, I am glad he kept to the path, and I am glad I have this opportunity of complimenting him for it.

Of course, the chief offender in the present degradation (I'll use the word) of photography is the soft focus lens. I believe I had the first one or the second one that was ever made in this country. A great many years before any of us were active in the use of it, probably the English pioneers, and even Mrs. Cameron, used the equivalent of a soft focus lens; but the deliberate manufacturing of a lens to give the quality of halation is a recent thing. The first lens made in our country was made by Pinkham & Smith in Boston, and the next by Holland Day, and that was the lens I used. It was a great thrill at that time to get a soft focus effect, because it was different. There is that curious psychological something in all of us, we do like something different. The pictures looked more painting-like. With the exception of one painter by the name of Pareire, I don't know of any painter who has ever painted anything quite as funny as the things this soft focus lens produces. You get something for nothing when you use a soft focus lens.

If you use an anastigmat, you don't get anything for nothing at all in the way of fake effects; you get the things you are photographing, and that is your business.

When I first took up photography I was a designer in a lithographing plant, making posters. One of my masterpieces, which you may remember, was a poster for Cascarets, "It works while you sleep," a lady sleeping on the big C. I got my idea of photography at that time, because then most designers had libraries of old magazines which they copied and copied. I thought by using photography we could get more realistic pictures of hands and beer bottles and things we were copying. By accident

I stumbled over the camera once in making an exposure and I thought the result was fine. It was a picture of a lady in a doorway and it was extensively exhibited as a lady in a doorway, but I don't believe anybody ever found the lady or the doorway. It was exhibited as a great picture. Of course, that kind of stuff is the sheerest bunk. What I don't understand is how you can keep on with it.

If you want a soft focus lens, the easiest way to get one is to take any lens and spit on it. I discovered that by photographing in the rain and getting a drop of water on the lens. For a long time I used a lens that way.

Only a few days before I left, I ran across a photographer in New York who asked me what kind of a lens he should get. I said, "What do you want?"

He said, "I want a good sharp lens."

I said, "All right, get a Protar."

A few days later I saw him and he had spent \$200 or \$300 for a twenty-inch Protar and a couple of dollars to buy a soft focus attachment to put on it. He might as well have taken the bottom of a soda water bottle and saved that much money. He would have gotten just as good results.

Sometimes some ardent defender of the soft focus tells me, "Well, the soft focus is much nearer to the way you see things than the anastigmat, you don't see things as sharp as that." I haven't been able to find anything in the Bible or encyclopedia which says a photograph must represent things the way you see them, because we have a relatively poor, though eminently effective optic instrument called the eye, and we have a magnificent instrument called the lens. There is no reason why we should make the lens behave as badly as the eye does. I believe it was Helmholtz, the great physicist, who said if one of his pupils after working six months with him couldn't design a better optical instrument than the human eye, he would fire him.

What do we make a photograph for? Do we make it to convey an optical illusion? For the time being we will eliminate any commercial aspect of the thing and suppose you are just a student, which I hope you all remain, but obviously you don't, judging by the pictures. Let's say we have a match box to photograph. The very best possible picture you can make of that match box is an inadequate one, for the simple reason you can only show three sides of it when it has more sides; it has six. That is one of the reasons for the existence of the so-called cubist school of painting. Those men were dissatisfied with the simple representation of a thing, because the representation was false, so they painted cross sections and made an effort at any rate to show cubic contents.

I remember at the time I was a poster designer we had a poster for a German brewer in Milwaukee, showing the brewery. Posters of breweries were done in bird's-eye view fashion, showing the roof and courtyards. He said,

"That is a very fine painting, but it is not my brewery. Come with me." He took me in his buggy and drove to the brewery and showed me the four sides of the brewery and said, "I want it all to show." Of course, it was impossible.

I was trying to show you there are various kinds of truth and the optical illusion isn't the only one. We supplement our visual impression with the impression of touch. You pick up the match box and feel all sides, you can feel texture. The moment you put a soft focus lens on, you have eliminated textures, you have eliminated the fineness of grain and all things of that sort.

The commercial exhibit down below, from the photographic standpoint, is vastly superior to the portrait exhibit. I don't have to give the reason; that is obvious. That is what is demanded. There are better photographs in the commercial exhibit. You can't get away with a poor photograph in commercial work as you can in portrait work. Of course, you will come back at me and say, "People like the things we make; we sell them." There is no answer to that. When you are in business and not in it for health, obviously you are doing it to make money. You have to solve your problem. I will warn you that stage is passing.

Fifteen or twenty years ago, when I was still making soft focus lens pictures, a big advertiser came to me and wanted me to make an advertisement for him. When he looked at my pictures, he disapproved violently because they were all fuzzy and he wouldn't have them. Two weeks ago a prominent advertiser came to me and said he wanted an ad, that he wanted a soft focus picture. I told him I was very sorry, but he would have to go to somebody else.

Now we have reached the apex of that curve. I think we have passed it already. I have no end of people who come in to me to be photographed and say, "Please don't make me fuzzy."

Another crime that the old daguerreotypes didn't have to stand was retouching. The worst professional photographs in the world that are being made today are being made in France, and the only reason they are worse than any-

body's else is that they retouch more than anybody else. We are still bad enough; you can see that as you go along downstairs. A man or a woman spends seventy years putting a fine map of wrinkles on his or her face and a retoucher takes it out in twenty minutes. That is bunk.

I have no end of people who insist there shall be no retouching. If you have looked at the exhibit downstairs you will notice most of my work is commercial work. Really my pictures belong in the commercial section rather than in the portrait section, because it is all illustration or advertising work. It is done for *Vanity Fair* and *Vogue*. There is a specific and a special problem involved in working for illustration. The magazine is a picture book. Whereas, as a professional photographer, it is perfectly all right for you to put up heads and photograph them all in the same place, because they don't all go into the same families. A magazine is a picture book, so it is up to me to devise all kinds of stunts and methods of presenting these things. As long as I accept the job as a job, the main thing is to fill it.

The greatest Rembrandts in the world would make very poor posters for Chesterfield cigarettes, unless they sold cigarettes. The poster that is a poor work of art and sells cigarettes is in demand. If your poster is fussy and retouched and sells, you are all right, but watch your step. The fellow who can see what is coming a little ahead always has an advantage, and then it is all over. Maybe out in some spots they still like them or the newest thing hasn't reached there; there may be some people who haven't become accustomed to it. There is a cycle of those things which moves in fads and fashions, just as women's clothes change.

Let us keep in mind the essential thing about the photograph. Let us keep in mind at all times what a photograph really is. Let us keep on trying to make good photographs. I don't think it will hurt anybody to try to do some stuff that is outside of his commercial line. You have heard remarks that this isn't understood and that isn't understood; what do you care? When you are working to sell, it is your bread



TAKE YOUR OPERATING-LIGHT WITH YOU

BY INCLUDING IN YOUR OUTFIT A BOX OF

"The Light That's Always Available"

VICTOR FLASH POWDER

You are prepared in advance to illuminate successfully anything you may encounter, regardless of its location. Owing to its extremely high illuminating quality, very small quantities of Victor Flash Powder will accomplish wonderful results.

SOLD AND RECOMMENDED BY YOUR DEALER

J. H. SMITH & SONS CO., 1229 S. Wabash Ave., CHICAGO

Please mention "Bulletin of Photography" when Corresponding with Advertisers

and butter; go ahead and do anything you want; nobody can tell you anything about it. If you take any pride in your profession as a craft, then you ought to get a certain amount of pleasure out of the photograph as a photograph.

Quite recently I had occasion to photograph Jack Dempsey and Gene Tunney on the same day. I photographed Tunney first. When I was through with him, he said, "I enjoyed this. I had a feeling that you knew your business and that you are a craftsman." I felt kind of good about that. Then later on in the afternoon Dempsey and his wife came along, when they were through he said practically the same thing, "I enjoyed this very much. I didn't feel I was with a photographer. I felt I was working with an artist."

Another reason for weakness in photography is probably that "still" photography is dying. I don't want to be a prophet—I wouldn't want to be if I could, so far as that is concerned—but let us just look at the handwriting on the wall. While in Europe this summer, traveling about, I can't tell you how many motion picture cameras I saw in the hands of amateurs. This is practically the first year that they really started to make them popular. That is a significant thing, because they can get good pictures much easier than they can with a still camera, because for some reason or another they have been made much more fool-proof than other cameras, except the Brownie, and, of course, the Brownie is the best camera we have. The motion picture cameras are something anybody can handle. People who are accustomed to looking at motion pictures of their families and seeing them alive are no longer going to be satisfied with still pictures. That is, not today, tomorrow or next year or ten or twenty years from now—I don't put any specific time on it—but any observer will see that handwriting on the wall.

In another direction I see newspapers and magazines disappearing off the map and being replaced by a new kind of photograph, the photography that is going to be in combination with radio, the showing of light pictures on the radio screen. It is not at all impossible that a few years from now, on your way down to work, you will have a little box and tune in London and Paris and be able to see the news instead of reading it in the paper. If a great many of the things that are happening around us now had happened when we were boys, they would have seemed as fabulous. It is not idle speculation; it has begun.

People like the picture that is alive. That is the point I want to bring out. Alive is the big word. Contrasted to the thing which isn't alive is the thing you all probably have witnessed. The young lady is home and the dishes have to be washed; she is tired and has a headache, and doesn't feel like doing anything. The telephone rings. "Yes, Mabel is home," and then the message is delivered that Johnny wants to take

Mabel out for a walk. Mabel chirps up and she is alive and is willing to walk miles. She suddenly becomes alive—a good photograph has that same quality of liveness.

The only way I know to get that quality of liveness into a photograph is to feel that way about the thing you are photographing. I have frequently told photographers the story of one of my pictures, a picture of a wheelbarrow. This happened a few years ago in my garden in France. The gardener came in from an adjoining garden that I had, and brought a load of flower pots that he had used for transplanting, and left them in the wheelbarrow standing in the path. I remember noticing that wheelbarrow and saying, "Well, he might have put that away." That evening on my way from the house to the studio, which was back in the garden, I stumbled over the thing and I said to myself, "I hope he stumbles over it and breaks his neck." I wasn't going to say anything about it and left it there.

That wheelbarrow was there a week and I got sore about it. One day, when I got into the studio, I realized that an impression had been made on me by that wheelbarrow, and I came out and looked at it, and that wheelbarrow was what I call alive to me. I made a negative of it. There was a friend of mine in the town, and when I showed the print to him, he said, "Gee whiz, that is the wheelbarrow we have been seeing right along."

I said, "Yes."

He said, "How did you do it?"

I said, "I don't know; I photographed the wheelbarrow."

I hadn't seen that wheelbarrow. Consequently, that wheelbarrow was a static thing, a source of annoyance. In passing it I was not conscious of it, but full consciousness only dawned on me a minute or so afterward and that wheelbarrow was alive, throbbing. Consequently, I got a picture of it that conveyed that same impression to any man who had seen the wheelbarrow, who didn't know what had happened to me. He got the same reaction from it.

If I have to photograph a match box, unless I get a tremendous kick out of that match box, I can't make a photograph of it; all I can do is to make a representation of it. Of course, it is much easier to tell that liveness in people. By liveness I don't necessarily mean a broad grin. You can't take a fine, dignified, reserved woman who doesn't gesticulate nor expostulate, and sputter and fume, and who doesn't grin all the time, and make her look like a Broadway cutie, and think you have made her alive. You have got to bring out that inner force that is in that person, that peculiar dignity, and you have to get liveness. I want to make very clear that I don't mean by aliveness this would-be movie queen sparkle and grin and shaking of her curls—that's as dead as rotten cabbage.

How are you going to get that liveness? I presume I am speaking to portrait photogra-

phers. I guess everybody has a different way. I find there are two problems involved. One is to get myself alive and one is to get the sitter alive. Unless they both work, you don't ring the bell. If only one works you do fairly well; if neither works, it ought to go into the ash can.

I want to get a reaction out of a sitter. If I can't get it any other way, I make them mad. I had one prominent actor, very dignified, highly poised, a man who spoke in Shakespearean tones in ordinary life so as to carry out and speed to the world his prominence and greatness. I couldn't get him off his high horse. He acted bored. He is a good actor of his kind. I wanted to get something of him that showed some kind of life. I tried jollying him along. It didn't work; it bored him still more. So I grossly insulted him and he came up like a fish to the bait, and when I told him what I had done and why I had done it, he laughed and we became good friends and I got some pictures. That shows the extreme measure to which you have got to go.

Old people are terribly nervous and camera shy. You would be surprised if I told you my best trick, the head rest. Stick them in the head rest and they feel all right. Then they won't spoil the plates, they will be still and they get that beatified calm expression, and that horrible bored expression.

Yes, you have got to have a big bag of tricks if you are going to photograph people. I wouldn't run a professional photographer's portrait gallery for anything in the world. I never make more than two sittings a day; usually I try to limit it to one. This spring I had nervous prostration. So you can see I work.

I would like to anticipate some of the questions you might like to ask.

Question—Do you still use the head rest, or is that a joke?

Colonel Steichen—I probably didn't express myself quite clearly, but I said on certain occasions I find the head rest very useful, especially with elderly people. The most camera-shy person I ever photographed in my life was Charlie Chaplin. That seems an anomaly, but it isn't. There is a man accustomed to action and movement, and who is a great photographer. I think he is the greatest photographer of us all. I think that is the explanation of Charlie Chaplin. Whatever he does, he does it as visualizing it on the silver screen. When we make a photograph, we visualize it on the print, on the negative.

The trick of the head rest, as I say, doesn't always work, but I have had it work very successfully. Of course, when that doesn't work, I try another. I don't let them get away.

I don't want to start in on a lot of technical talk that will not be of interest, but if there is anybody here who would like to ask any technical questions as to how I do it (I know everybody thinks the way they do it is the best), if

anybody has that curiosity, I would be glad to satisfy it along any line.

Question—How do you get your shadows in the background? I have noticed in your exhibition the shadows in the background have definite shapes. How do you get those shadows in definite shapes?

Colonel Steichen—Any light that hasn't got a diffuser on will show a more or less sharp shadow. When I want a very sharp shadow, I use a spotlight, but that is very rarely. A light like that won't give a very sharp shadow, for the simple reason that it has so many reflectors around it. If you were to put a mask over the round reflector in the back, then it would throw out a straight line and a sharp shadow.

Question—When you started, did you start your illustrative advertising work through the advertising agencies or through the individual advertisers? You spoke of one instance. I mean in general.

Colonel Steichen—I deal directly with an advertising agency. I work exclusively through one agency, just the same as all my photographic work that is for publication is controlled by the Nast Publications, so my advertising work is controlled by J. Walter Thompson.

Question—I know it is now. But when you started?

Colonel Steichen—That is the way it was when I started. I should recommend everybody to do that. Most of the work is handled through advertising agencies. If you go direct to the advertiser, you have the advertising agency and their art department and all against you. In a smaller town where you have no agencies that changes it.

Question—Do you get a story beforehand to know just what pictures you have to compose, or do you compose the pictures first and then they write the story afterwards?

Colonel Steichen—The story is always written afterwards, except in the case of advertising. There sometimes I am given the general plan of the thing, sometimes even a layout showing what type of composition they want. It was started out that way, but they quickly found out the best way was to let me have the idea and develop that without having a layout. Even though you try to avoid being too conscious of it, it does cling to you and interferes with your freedom of action to give the best you have to give. In the case of work for *Vogue* and *Vanity Fair*, there is no layout whatever. The person is brought in and I do whatever I can about it. That is what it amounts to.

Question—In your compositions I notice there is a great deal of truth. Is that done with one exposure or by placing the figures in the plate?

Colonel Steichen—Those are all made in one exposure. I try to get them in as narrow a place as possible. I stop down a long focus

lens. In the case where you have a group of people with depth to get, start back as far as you possibly can, as far back as your conditions will allow and stop down as much as necessary.

I only do that if I have a figure with any kind of motion in it. I like to stop down to *f*16, but I don't do that if I am going to lose anything by it. If you have a certain quality in the person, which we have just referred to as aliveness, they can't sometimes hold it for five, six or ten seconds. In that case I try to make it as fast as possible. There is no set rule. It is just as I have no system of lighting or anything. Frequently, after I have made a picture and see the print, I speak to the men and ask where the lights were; I don't remember. I have no system at all. I put the model up and have three men in the studio—a camera man, an electrician and a property man. The camera man shoves plates in and out as fast as he can when I get started.

In the case of a group, where I have three or four or five people to bring into action, I get the whole composition set up about the way I want it, the plates are in the camera and then we shoot. As soon as the exposure is made, he changes just as fast as he can, and I watch and talk to the people and get the spirit going, and when I see everything is going, I make an exposure. Naturally, in all groups there is an element of luck. There is one picture downstairs, a picture of a processional, that is pasted together, for the simple reason that the main figure was only good in one picture, and in that picture another party had decided to look away over at the other end of the place. As they were all taken at the same place, it was a simple thing to make a cut-out and paste the picture together.

Question—I appreciate very much the words that you have expressed, but I do feel with you that soft focus lenses are abused more often than they are used. But our lecturer has two or three examples on the board which are soft focus and very beautifully handled.

Colonel Steichen—If they are soft focus, it is purely an accident, because they are all made with a Tessar lens. There may have been some movement. That is an important point to bring up; especially in large heads there is a certain quality of softness which you get sometimes through the slight movement of the head. When I make a very large head, I stop down to *f*16, and that naturally means a long exposure; it means that I give it anywhere from eight to sixteen seconds. During that time, even if the sitter is still as far as he is conscious, there is a certain amount of breathing; that does give a soft focus quality which I don't consider unpleasant, whereas I do consider the soft focus quality that is given with the lens very unpleasant. I mean it is painful to me.

I recently went through some negatives I have in France, a series of negatives, made of

prominent people, that should be cherished, and I felt nauseated looking at them; they gave me the creeps, because it was just as bad as looking at a diseased person. I feel very strongly about it. I am not laying any law down about it. All I can do in expressing myself about it is give you my personal feelings. There is no law about any of these things. While I made the soft focus pictures, I liked them and naturally did them very well. If I tried to make them today it would be terrible.

Mr. Adams—Another point I believe you will bear me out in: when you make a sharp picture your tonal values must be perfect.

Colonel Steichen—Yes, you can't get away with anything when you are making a sharp picture. I would like to develop that idea. I want you to understand that the pictures that are downstairs were deliberately picked out as examples of my commercial work; they are the humdrum, the every-day bread-and-butter studio work. As a matter of fact, this is the first exhibit that I have made in fifteen years. I got tired of exhibits, and I still don't believe in them. I thought that perhaps as long as I had agreed to speak here, it might aid in clarifying what I might have to say. My business is to make pictures, not talk about them. But if I were making a photograph for myself, the kind of photograph which in the old days we used to call pictorial, which is a word I have now, if the thing weren't sharp, I would throw it out.

I say with that possible exception there is a certain quality which a slight movement of the head will give, or the body or the whole figure will give which sometimes lends, through the fact that there is a series of images produced, a certain quality of roundness, and if that isn't so pronounced as to be disturbing, it does give an added quality to it. If I could get that same thing on photographs that show the pores of the skin, it would be fine. When you use a soft focus lens you sacrifice that element; it destroys it completely. You can prove that optically and by mathematics. You have one plane through the aberration, whether it is chromatics or spherical aberration, that is entirely out of place with the other planes; it doesn't follow them in contour; it follows a definite plane either as color or from the standpoint of the spherical aberration of the lens. I have never seen a soft focus lens which had the plastic quality in it that the first-class technical photographs, some of the little Aristo prints downstairs, have. They are more plastic than anything you get with the soft focus lens.

Mr. Conklin—One of your favorite subjects seems to be a match box. I would be very interested to know if you can tell us how to get the living match box. I understand what you mean by the difference between the living match box and the dead one. What do you put in it to make it live?

Colonel Steichen—I thought I told you by illustration, by telling the story of the wheel-

barrow. Supposing you say to me, "Make a photograph of that glass quickly." I will say I can't make a photograph of that glass. I haven't had any reactions. I focus on it and stop down and get the depth and light and make a photograph. If I happen to be sitting here fingering that match box, I think about it and it starts me reminiscing, or I may suddenly feel the fine texture of that emery paper. I open up the box of matches and the matches suggest something. I see how they are piled in there, or the nice, clean, geometrical stage of the box, and I have gotten the reaction. Getting a reaction is the equivalent to aliveness. Then the thing means something to me, and then I am photographing not my meaning, but that box as I have understood it. I didn't understand it before; I mean it was dead. The things are only alive in one's mind, of course. But by any one of a thousand things I might have been stimulated to have that thing become a live thing to me. I made a photograph of a match box which I am very fond of. I happened to open a box of matches one day; it was a box of French matches. The French boxes are larger than this, with red, blue and yellow heads on the matches. It looked exactly like a mob trying to rush out. I set the thing up and photographed it about four times life size. It is amusing, but everybody smiles when they see the picture of the match box, and they get a kind of kick out of it. That is all there is to it; getting a kick out of it is another way of saying it is alive. That is very important.

If I were to get a notion of this and think of it as something else, then I would be inflicting myself. Then I would be getting subjective and then I would be in the domain that has nothing whatever to do with photography. The thing itself—the German philosophic term "das Ding an sich"—is it, especially when you are using the camera. I believe it holds good with everything else. That is my attitude towards life's philosophies and everything; the thing itself is more important than what we think of, but the way we think of it is what makes it live and gives it existence.

Question—Throughout your experience have you found your ideals—perhaps not your ideals, but your standards, although you can't have any particular standards—and perhaps your impressions have changed? I don't make myself very clear.

Colonel Steichen—You mean whether I have changed as I grew along in my attitude.

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Artcraft Studios, Inc., 3900 Sheridan Road, Chicago.

Question—Could you tell us something of that which influenced you the other way?

Colonel Steichen—Yes, I would be glad to. I don't think anything that you ever do in life is an isolated phenomena, and if photography in your life is an isolated phenomena, you are not a photographer; it must be part of your existence, anything that you do is. As I said before, when I started making fuzzy photographs and gum prints and all prints, etching on negatives, drawing on the prints, faking in

Now Ready

PHOTOGRAMS of the Year 1926

Not only is "Photograms of the Year 1926" a record of the progress in pictorial photography, but it is a veritable "feast"—a source of inspiration and pleasure.

The best photographs of the year were selected for this annual from those shown at the London Salon, the Royal, and other exhibitions by the leading pictorialists of the world.

Last year 14,000 copies were sold in one week! The book is published in England, and there will be but one shipment, so in order to secure a copy of "Photograms of the Year 1926," you must place your order NOW, as our stock is limited.

\$3.25, cloth, post paid
\$2.25, paper, post paid

FRANK V. CHAMBERS

636 South Franklin Square
Philadelphia, Pa.

THE British Journal of Photography

PUBLISHED EVERY FRIDAY

For 72 years the B. J., as its readers call it, has been read by professional and commercial photographers of all English-speaking countries. Its articles on the practical and business branches of portrait, commercial and press photography are the weekly counsel of thousands. If you get it for awhile, you will find out its value in your business.

The terms of subscription throughout the United States are \$4.75 per annum, post free. Send your subscription to the office of BULLETIN OF PHOTOGRAPHY, or apply to them for a specimen copy. Trial three months' subscription, \$1.25.

HENRY GREENWOOD & CO., Ltd.

Proprietors and Publishers
24 Wellington Street, London, England

every possible manner that anybody ever did, I was interested at that time in expressing my personality, which I have since grown to look upon as a pretty cheap thing. That shows why I have changed. That change necessitates the wiping out of all such notions and going for the thing itself. That is the weakness of painting today. The poorest fish in the world today are the painters. Blighters, they haven't moved an inch in 300 years! Twenty years ago Maeterlinck wrote an article for *Camera Work*, devoted to my photographs. If you can get hold of some of those old numbers published by Steglitz, the like of which has never been seen on land or sea in any country before, and, like a lot of good things, had to go out of existence because it didn't pay, you will find them very interesting. Maeterlinck wrote this article and compared the painters who looked down upon photography to the weaver who laboriously weaved at a hand loom, when outside of his cabin door was the torrent ready to be harnessed to do the work for him. As long as painting grew to be more and more photographic, why didn't they use a little logic and make photographs? That was my own experience. I started in as a painter and for many years I practiced painting in photography. I practice painting successfully enough to have pictures in collections and prominent galleries in America and Europe. Then, after I learned definitely, in my mind, that as long as we were making representations of things, the logical way to do it was to use a machine that would do it better than I or anybody else could possibly do it, I took up photography.

The painter goes on, gets his sketch box and goes out into the green fields, and sits under a parasol and paints blissfully rolling clouds and the daisies rolling around the fields, and he thinks he is putting his soul into it. He is having a whale of a good time, that is all he is doing.

The railroad engineer, the man who lays out a line of track across the country and builds bridges as he goes along, is a creator; he is doing something; he never thought about putting his soul into the thing. He does put his knowledge and his understanding into it; he puts his aliveness and reaction towards spaces which he has to span into it, and then he bases those on law and order. He doesn't say, "I feel if this span went up that way it would make a nicer bridge." If it went that way, the bridge would collapse.

That is all a painter can tell you. If you ask him, "Why did you make blue instead of green?" he will say, "Why, I felt it blue." That is weak, it is very weak. Therefore, let us not claim to be artists. I would much rather go into the trades unions and march alongside the plumbers and carpenters than be an artist, for they earn a decent living wage because, as you heard before, they are well organized and know how to stand together.

You can pick up a Sunday newspaper in New York and see ads of photographers, paying expensive rents in a prominent location, offering photographs at so much a dozen that hardly pays for the paper they are on. It is a disgusting disgrace. You go into another establishment and they have somebody sitting at the telephone nagging people to come and have their pictures taken, as they will take them for nothing. Such a humiliation! Haven't you respect or pride in your craft at all? I'll bet Papa Hollinger never did it. I don't know a profession that is going to such a slipshod, unself-respecting condition as the photographic profession is. That is why I have never joined an organization of any kind. When you fellows get together and can stand up, stand side by side with bricklayers, and show what an organization can do, that you can ask for a price that is a decent, respectable living wage for a day's work, then I am with you. As long as you are talking high art photography, I don't know anything about it. I don't know what it is. I thought I did at one time, but I have forgotten all about that. I know what a good photograph is from my standpoint. I get a lot of kick out of it. When a brother photographer says to me, "That is a peach of a photograph," I feel something. When some sentimentalist comes along and says, "Oh, how artistic!" I feel like pasting her one.

Question—Don't you believe a pure photograph, regardless of whether it is done with a soft focus lens or an anastigmat lens or any other kind of a lens, if it is pleasing and serves its purpose the way it is supposed to do, is all right?

Colonel Steichen—Well, I am sorry I can't say yes to that, because you started out by using the term "pure photograph." It is a dangerous word to use and, of course, the moment you use the soft focus lens you have robbed it of its virginity.

Voice—I use the word "pure photograph" because I don't believe in mixing painting on top of a photograph and selling it as a photograph.

Colonel Steichen—It is all right; you didn't go far enough. The moment you introduce a mechanical method of producing an alteration of the image of a thing as it would normally appear, or as it is, you are changing the thing. You can't have a pure photograph. You may be satisfied with the picture and somebody else may be satisfied with it, and it is all right, but you ultimately get very tired of it. I will guarantee that.

This is probably the third or fourth time I have talked to photographers. I have never talked in such a large place as this to such vast numbers, but since I first talked I have met at least half a dozen young fellows who have taken the same attitude about it, and I fully sympathize with it and I am not casting any slurs, but I am just willing to guarantee to you

you are going to get over it. It is like the measles.

Voice—I don't make soft focus pictures, but I admire them.

Colonel Steichen—Then you will probably have to get the measles; you will make them yourself.

Is there anybody who would be interested at all in the laboratory end of my work? I thought so. That is usually the question that the people want to know most about and they are afraid to ask.

I use film entirely and have used film ever since it came out and was usable. The reason I use film is because it is much more convenient, much more practical. It doesn't take up a lot of storage place and it doesn't break; I always break my best negatives. The emulsion we are getting on film nowadays is practically as good as you get on plates; any one film is as good as any one brand of plates. Of course, with plates you have a greater latitude to choose from, which I think is a bad thing, for you use too many kinds of things. I only use the portrait and panchromatic film. I use the panchromatic film when I want an extreme degree of contrast or brilliancy, which is very rarely.

I develop all my negatives with a straight metol developer, standard formula of Agfa or any concern that makes it. The reason I use metol developer is because it is a developer that flashes up the image entirely all over the plate at once; then you can arrest your developer to whatever degree of contrast you want. If you have a contrasty negative, all you have to do is cook it. I develop in a tank; I desensitize; I am surprised how many use desensitizing when they do panchromatic work in the dark. I develop panchromatics in the same light that you use for bromides. Pinacryptol green, if you don't know about it, is a product you can get through Agfa. I mix that up and keep it in a tank. The negatives go from plate holders in the tanks and from the tanks to the racks. The lights are turned on; from then on I work in a bright light. If I weren't developing that way, I should develop by time. I think I would get a better average of negatives than by the guess work you do with red lights. If you don't do your dark-room work yourself, and if you have a laboratory man, you find it very difficult to get him to use the desensitizer, because he says he is accustomed to the other. It will take a while to get him accustomed to it, but make him get accustomed, because your negatives will be better. You will be able to walk in from daylight and look at your negatives and see how they are coming on. I develop in forty minutes, so I have a chance to go in. The boy in charge of the dark-room calls me in and I look at the negatives.

All the prints that I make for reproduction in the negatives are made on Vitava. I don't make any glossy prints except where they are

used for newspaper advertising. For magazine advertising, they use the semi-mat paper. It is just an illusion on the part of the engraver when he thinks he has to have a glossy print. In the days when I was working in the lithographic plant, the engraver insisted upon having an Aristo print. Now if you try to give him an Aristo print, he says it can't be done. He has to have a black and white one. It is just a little illusion, an idiosyncrasy. I use standard developer on the paper, which formula comes with the stuff. That is about as far as anything I know that we do in the dark-room.

In the studio, of course, I have three people,

KAN-RITE

is the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And you will get it—all of it, less a fair refining charge, if you send your Silver Residues of every description to

KANTRO-GUNNELL REFINING CO.
PORTAGE, WISCONSIN

HOLLISTON PHOTO-CLOTH

For Backing Photographs

Holliston Photo-Cloth is self adhesive and is furnished in standard sheet sizes. No cutting of cloth, or slow, mussy pasting necessary. Prints backed with Photo-Cloth are flexible yet firm and they will not curl or fray.

Samples and prices on request

The HOLLISTON MILLS, Inc., NORWOOD, MASS.
Boston New York Chicago St. Louis



LEARN PHOTOGRAPHY

BETTER POSITIONS " BETTER PAY
Many opportunities are now open to ambitious men and women. For 29 years we have successfully taught

PHOTOGRAPHY Photo-Engraving and Three-Color Work.

Our graduates earn \$35 to \$100 a week. We assist them to secure these positions. Now is the time to fit yourself for an advanced position at better pay. Terms easy; living inexpensive. Write for catalog TODAY.

Illinois College of Photography, Box B. P. 543 Wabash Ave., Effingham, Ill.

because I think it is very important to have speed. I don't like to get a sitter into a certain state of mind and then have him wait for lights to be shifted, and for us to run around and push things about. I don't do anything myself but talk to the sitter or swear at the men, and tell them to hurry up and press the button. I have charge of that; I think that is the main thing. One man is responsible for the lights, and another man for moving the backgrounds and screens or reflectors or anything else. I have to have an awful lot of lights and clap-trap in my place for the reason, as I told you, I do such a variety of things. I prefer to make photographs out-of-doors and portraits out-of-doors in an even, diffused light. It is more literal, but it is just the same as my fuzzy photographs, because they sell better. I find I have got to get a great deal of variety and invent a great many stunts in order to make pictures interesting to a magazine.

Now that we have broken the ground on the question of the technique, if any one would like to ask any particular question, I will be glad to answer it.

Question—What kind of lights do you use?

Colonel Steichen—I use arc lights, Cooper-Hewitt lights, nitrogen bulb; I use spot lights; I have a big collection. When I first took over this job of working for *Vogue* and *Vanity Fair* I had never made a photograph by artificial light in my life. Of course, the photographs were not made in a studio, but in an apartment. I had the electrician and the lights there, but I didn't know what to do with them. I started out using one light and used that through a great, big white sheet, so it wouldn't be disturbing. Then I worked with another light and I added, two, three and four. It is a mistake to suddenly start in with a lot of lights. Add lights to your equipment gradually. Let me say that seventy-five per cent of the work is done with just two lights; sometimes I have as many as eight and ten lights going.

Question—Do you use projection or contact prints?

Colonel Steichen—Contact prints entirely. All my negatives are eight by ten. I am a great disbeliever in enlargements, especially in portraits. There again I may not disbelieve if I get more money for them, but speaking purely from a photographic standpoint, I do.

I have always found there is some relationship of the size of the picture to the focal length of your lens, and consequently to the distance you are away from the thing, so that when you look at the contact print you get a sense of reality; the moment you enlarge it, that is lost. That is a very subtle difference. I have made some extensive experiments along that line. I have taken a head, say two-inch size head on an eight by ten plate, and enlarged by using a different focus lens, getting farther away, enlarged it up to the same size. There naturally would be much loss in definition in

one diameter. The effect of reality and roundness was entirely gone in the enlargement, not because of any defect, not because the print wasn't so good or anything of that kind, but because of the loss of roundness. I believe the answer to it is a mathematical one—that is, there is a relationship when your eye looks at the picture between the focal length of your lens and the size of the image. That is the reason I don't make enlargements. The only exception is a landscape. That doesn't seem to make any difference; I don't feel that difference when the enlargement is from a negative where the lens was at infinity. I enlarge landscapes or architectural things or something of that kind. As an experiment I took an eight by ten photograph I had made of some buildings and enlarged it up in sections to about ten by twelve feet, and I didn't notice the change; that was an experiment. I have done a great deal of experimenting.

Four years after the war, after I got out of the army and got interested in photography all over again, and definitely made up my mind to quit painting, I decided I would learn what photography was. I spent a whole year in France experimenting. Of the many things I did, I made a photograph of a cup and saucer. I made those photographs testing out various sensitive emulsions, finding out the definite relationship between exposure and the finished result. I also made those photographs in connection with the light wedge to find out gradation. This wedge was white paint and black paint and a velvet box, which was as black as we could get it, and a cup and saucer on the side. Everybody knows you can't photograph that and make a realistic picture, because the range is too great. We couldn't make a range photographing black to white and get the same step up as there is in reality. I found out to my own satisfaction what the best way is to get an impression that will give an illusion of that kind of a result. My general summing up of that would be over-exposure. I dare say that most of you would say that ninety per cent of my negatives are hopelessly over-exposed. My negatives are all certainly what I or the average photographer would call over-exposed from the very denseness of them. Laboratory men will tell that you don't change anything in the scale of gradation by that density, but you get a very great difference in the quality of your tones. That is one of the reasons also that I use the metol developer, so if I want a very soft and flat effect, having given a full exposure, I can get the thing so flat it looks like a piece of blotting paper. In that way you can stop your development any time you want to, whereas if you have a developer where the high-lights come up first and build up gradually, you have not the same latitude for control as when you have only one kind of developer.

Mr. Conklin—You are a student and have been studying a whole lot, and you see a whole

lot and have thought a whole lot. Here is a question which was put up to me one time that I couldn't answer. I can see by your eyes you are looking that distance. If you are making a picture of a subject and you have him focus his eyes on a background away behind your camera, is that perceptible in the photograph?

Colonel Steichen—Yes, very perceptible.

Mr. Conklin—If you had your subject looking, say, half way between the camera and the subject, can you see that?

Colonel Steichen—The best way to answer anything like that is to push it to extremes. You hold your finger up in front of the sitter's eye and tell him to look at your finger and then tell him to look far away into space and at

nothing, and you immediately recognize that look. Between the two you have that gamble which only a sensitive person could detect.

Mr. Conklin—If a person is looking beyond the lens a few feet or ten feet, then what?

Colonel Steichen—If you get the one big difference, you also get the other one.

Mr. Conklin—Can you see that when you develop it?

Colonel Steichen—I think I could look at a picture, if it wasn't fuzzy, and distinguish that, whether the person was looking far away or very close. I think you could do that.

Question—You speak of the slow developer. Do you grade that developer? That is, do you make it weak or strong?

For Those Special Jobs—

How often have you wished for a dependable lamp—one you could make pictures with outside the studio just as well as under the skylight.

Here is your wish come true in the

HALLDORSON

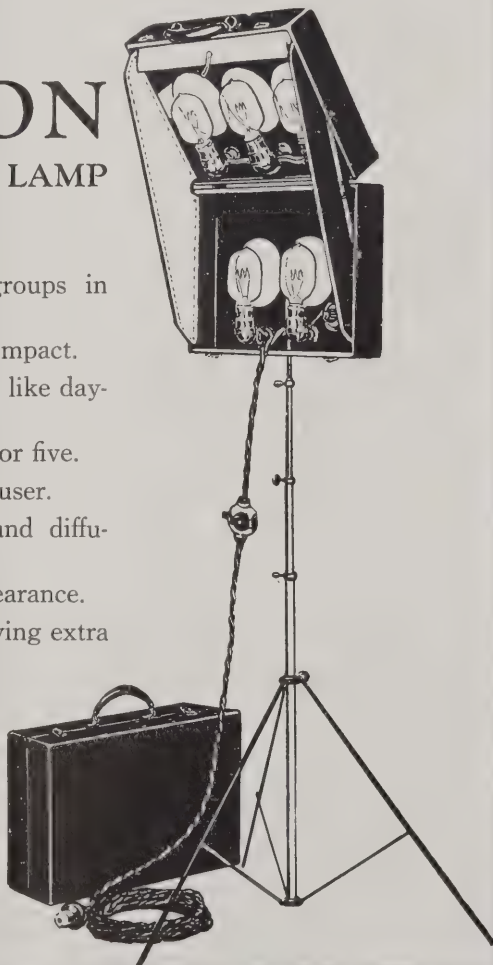
HOME PORTRAIT ELECTRIC LAMP

Ten Big Features

- 1—Takes children instantaneously and groups in from 1 to 6 seconds.
- 2—Lighter than your camera and more compact.
- 3—Employs blue incandescent light—just like day-light.
- 4—As much light as you wish—one bulb or five.
- 5—Has side shields, and roller curtain diffuser.
- 6—Reflectors give maximum efficiency and diffusion of light.
- 7—Neatness and general efficiency in appearance.
- 8—Is separable into two halves by employing extra stand.
- 9—May be used on two electric circuits.
- 10—Ready by the opening and packed by the closing of case.

Prices and full information from

The Halldorson Company
4745 N. Western Avenue
CHICAGO



Materia Photographica

A Dictionary of the Chemicals, Raw Materials,
Developing Agents and Dyes used in Photography

By **ALFRED B. HITCHINS**

F. R. P. S., F. R. M. S., F. C. S., F. Ph. S. L.

Member of Society of Motion Picture Engineers

Technical and Research Director Duplex Motion Picture Industries, Inc.

Paper Cover, 50 Cents. Cloth, \$1.00, postpaid. Trade Supplied.

This book of 96 pages fills a need in photography, as it is an up-to-date compilation.
It should be in the hands of every worker in photography.

FRANK V. CHAMBERS

PUBLISHER

636 South Franklin Square, Philadelphia

Reliable Photo Supply Houses

Eastman Kodak Stores, Inc.
(Formerly Glenn Photo Stock Co., Inc.)
183 Peachtree Street, Atlanta, Ga.

Burke & James
Manufacturers of Rexo and Ingento Products
223-225 West Madison Street, Chicago, Ill.

Central Camera Co.
Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores Co.
(Sweet, Wallach & Co.)
133 North Wabash Avenue, Chicago, Ill.

Norman-Willets Photo Supply
Studio—Finishers—Engravers—Dealers' Supplies
318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co.
Photographers' & Photo Engravers' Supplies
208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc.
(Formerly Standard Photo Supply Co.)
213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc.
223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop
Everything Photographic
424 Grand River Ave. West, Detroit, Mich.

Zimmerman Bros.
(Eastman Kodak Co.)
380-384 Minnesota Street, Saint Paul, Minn.

Hyatt's Supply Co.
417 North Broadway, St. Louis, Mo.

W. Schiller & Co.
6 S. Broadway, St. Louis, Mo.

Eastman Kodak Stores, Inc.
356 Madison Ave., at 45th St., New York

R. J. Fitzsimons Corporation
Autochrome and Ilford Products
75 Fifth Avenue, New York City

Medo Photo Supply Corp.
Phones—Chickering 3843 and 3506.
223-225 West Forty-Sixth Street, New York

George Murphy, Inc.
57 East 9th Street, New York City
Our Monthly Magazine "Snap Shots" Free

Charles G. Willoughby, Inc.
Everything used in Photography
110 West 32d Street, New York

Eastman Kodak Stores, Inc.
(Formerly John Haworth Co.)
1020 Chestnut Street, Philadelphia

Bell Photo Supply Co., Inc.
(Eastman Kodak Co.)
410 Wood Street, Pittsburgh, Pa.

Colonel Steichen—Weak; I use the standard formula one to seven; one part of developer to seven parts of water. It develops in about forty minutes to an hour.

Question—Do you recommend the semi-mat paper for commercial work or cuts as long as they are not being used in newspapers?

Colonel Steichen—I think the newspaper reproductions would be just as good on the semi-mat paper; only they think not. That is, the semi-mat papers will show anything the other paper will show. They think it will show better with the glossy print. That goes back to the time when there were only glossy papers and rough papers.

Question—You think mat paper is better?

Colonel Steichen—I don't think it is better, but you can tell better what you are getting. It looks more like the thing will look in the magazines.



Chicago Portrait Photographers' Association

Genial August Heinemann, of South Chicago, was elected President of the Chicago Portrait Photographers' Association at their annual election at the Elks Club, January 11. Mr. Heinemann has for a number of years been actively associated with photographic organizations, being a five-star member in the International Photographers' Association of America and an enthusiastic worker in the South Chicago Portrait Photographers' Association. Aside from his activities in the photographic field, Mr. Heinemann has taken a keen interest in the public affairs of his community, being identified with the various business men's organizations. He has also served as a director of the South-West State Bank, the Evangelical Hospital and as Past President of the Southmore Country Club. Those composing the balance of the Board of the Chicago Portrait Photographers' Association are—Vice-President, the jovial and energetic Harry Diamond; for Secretary, the quiet and businesslike Arthur Hauscher, and for Treasurer, none other than the popular and sincere Max Green. We feel that with a Board such as the foregoing the Chicago Photographers are to be congratulated; there is little doubt that 1927 will be a successful year for them.

In speaking of the Chicago Portrait Photographers' Association we can hardly overlook saying a few words pursuant to the outgoing Secretary, Andy Hurter. Andy has served in every capacity on the Board of the Association, but for the past few years has served as its correct and smiling Secretary, and we know his beaming countenance will be missed.



"Tell me, John, does bleaching the hair lead to softening of the brain?"

"No, darling, it's generally the softening of the brain that leads to bleaching the hair."

Avoid Lost Motion

HAMMER PLATES

with shortest exposure and least effort
produce negatives of highest quality.
Permanence, brilliancy and reliability are their chief characteristics.

Coated on Extra Selected, Clear, Transparent
Photo Glass



*Hammer's Booklet, 10th Edition,
sent on request*

HAMMER DRY PLATE CO.

REG. TRADE MARK

HAMMER DRY PLATE COMPANY

Ohio Avenue and Miami Street
ST. LOUIS, MO.

N. Y. Depot, 159 W. 22d Street, New York City

PRINT PERFECTION

AND HOW TO ATTAIN IT

DR. B. T. J. GLOVER

Price: Cloth, \$1.25; Paper, 60c.

DR. GLOVER intends this work as supplementary to his excellent pamphlet on "Negative Making." The fitness of the negative for the purpose was fully considered in this former publication and the photographer in "Print Perfection" will find what is most helpful to him in getting the best possible results in the positive picture (the print). The working methods are most worthy of consideration. The quality and behavior of various printing methods as regards exposure, development and finish is exhaustively entered into and the practical worker as well as the novice will find the book of significant value.

LIBERAL DISCOUNT TO DEALERS

FRANK V. CHAMBERS

Importer and Trade Agent
636 South Franklin Square, Philadelphia, Pa.

AS WE HEARD IT

Barno Bond, a photographer of Glacier, Wash., has opened a studio in the Siegrist building, Concrete, Wash.

The Chase Studio at Borger, Texas, suffered severe damages caused by a fire in the building in which they were located.

W. B. Prayter, of Mount Pleasant, Texas, has just completed remodeling his place into quite a modern and up-to-the-minute photographic studio.

The Misses Vera Vay-Hammond and Exah Angel, cousins, have opened a studio in Edinburg, Texas, and will handle both portrait and commercial photography.

Tolbert Trevathan, formerly of Hopkinsville, Kentucky, and later of New York, where he maintained a studio specializing in theatrical photography, left the early part of January for Paris, where he will establish a studio.

Twelve colored photographs taken by Asahel Curtis in 1924, while on the picture expedition sent into the Olympics, were delivered to the Chamber of Commerce at Aberdeen, Washington, following their numerous requests for colored views. The Aberdeen Chamber of Commerce sponsored the expedition.

The Commercial Photographers' Club of Tacoma, Wash., held their first semi-monthly meeting of 1927 on January 10. At this meeting a committee was appointed to complete the revision of the by-laws, and arrangements made for the election of officers and committees, which will take place at their next meeting.

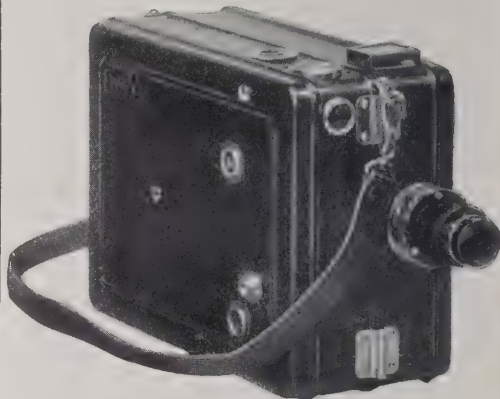
Roy Dalton, formerly of Bowling Green, Kentucky, has purchased the studio of T. A. Palmore in Glasgow, Kentucky, and is launched on his new work. Mr. Palmore disposed of his interests in Glasgow and has moved to Florida, trusting that the southern climate will prove beneficial to Mrs. Palmore, who is in ill health.

Texas surely seems to be keeping apace with the times, at least in the photographic field, as C. M. Briggs, of Elk City, Texas, has just moved into a two-story brick building, which is devoted exclusively to photography. The entire first floor of the building is devoted to the business offices and the second floor fully equipped with the latest fixtures conducive to good photography.

Arthur A. Be Shaw, well-known photographer of Hawthorne, California, died at his home December 26, 1926, after a short illness. Mr. Be Shaw was active in business in Hawthorne for the past two years, doing both portrait and commercial work, in which he was highly skilled. His death, coming almost without warning, was a shock both to his family and the community. He is survived by his wife, one sister and two brothers.

DeVry Standard-Automatic Movie Camera

Brand new, fitted with
f3.5 Wollensak Lens **\$150**



Uses 100 feet of standard size
Motion Picture Film

and will give you real professional pictures like those shown in theatres. Very simple to operate and is made of the finest materials. Will last a lifetime. Weighs only 9 lbs. and measures 8½x6½x3¼ inches. *This outfit may be purchased of us on easy terms. Write for free book giving more details concerning this splendid equipment and explanation of payment plan.*

CENTRAL CAMERA CO.

112 S. Wabash Ave. Dept. AW-2A, CHICAGO, ILL.

The Pictorial Annual

OF THE

*Royal Photographic Society
of Great Britain*

1926

WITH A CRITICAL DISSERTATION

By F. C. TILNEY, F.R.P.S.

Mr. Tilney has gone through the Annual Exhibition of the Royal Photographic Society, has selected from it fifty-three prints which are not only beautiful in themselves, but which serve an educational purpose, has divided and described them as landscape, shore and lake scenes, portrait and figure studies, still life. To these classifications he has added a preface and an essay on "The Camera, a Cultural Influence." Through this series of chapters he carries the reader in a reasoned and philosophical dissertation on the pictures reproduced and the ideas underlying them, and in this way he gives the reader a pictorial photographic theory which is most illuminating and helpful.

PRICE

Paper, \$2.25 Cloth, \$3.25

FRANK V. CHAMBERS

636 S. Franklin Square • Philadelphia

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.
Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1019

Wednesday, February 16, 1927

Price, 5 Cents
\$2.00 per Year

CONTENTS

Editorial Notes	195
The Receptionist (By the Sphinx)	197
Illustration by Nickolas Muray	199
A Small Black Spot (C. H. Claudy)	200
Illustration by Nickolas Muray	201
Build Good Will	202
Association News—P. A. of A. Reduces Membership Fees	204
The Open Forum	206
Legal Department—A Situation to Go Slow With	210
Mailing Parcels of Photographic Films	216
Salons	217
As We Heard It	218
Classified Advertisements	219

Editorial Notes

Long Distance Films and High Fliers

Experts in the laboratories of the Eastman Kodak Company did all they could think of in producing a long distance film, and it was up to Lieutenant Goddard and Dr. Burka, of the Army Air Corps, to do their best. So, up three miles above Rochester, N. Y., these two high fliers went in a standard army airplane and had a shot with a special camera at Dunkirk, one hundred miles away near the shore of Lake Erie. It remains to be seen what measure of success attended the experiment. An announcement of the results will be awaited with the interest commanded by the importance of the adventure.

Our New Department

This week we start a department for the receptionist, and it is our purpose to make this one of the important features in the BULLETIN OF PHOTOGRAPHY in the future.

Questions regarding studio management or anything that will be to the advantage of the studio will be answered in an authoritative manner. We hope the inquiries will be of a nature to benefit everybody and prove interesting. We prefer answering questions through our pages, but if a speedy answer is needed, we will reply by letter.



What Every Woman Wants

From an exchange we gather that the reporter called around when the photographer's lunch was not setting pretty good—at least the knight of the studio handed down opinions that may well be challenged, for this is the way he looked at it: He opined that women come to the studio wanting, not so much a portrait, as for a recreation and rejuvenation of their faces. He continued: "Nearly all my clients come in and say: 'Oh, I take a dreadful picture. I never yet had a good photograph.' The funniest habit some women have is to bring along the picture of some beautiful person they have clipped from the rotogravure sec-

tion of some newspaper and say: 'Can't you make me look like that?'

"I divide my clients into three classes: Those who want to look like a clipping; those who demand a good looking picture, no matter how they look, and sensible people who want to give their friends a true and life-like portrait.

"The actress or professional beauty sitting, as she does, for innumerable pictures, acquires a pose and expression that cannot be assumed by amateurs at will, hence the sort of sheepish expression in the portraits of those who try to look handsome."



High Honors for George Eastman

The Progress Medal, justly regarded as the world's highest photographic honor, has been awarded George Eastman by the Royal Photographic Society of Great Britain for his achievements in photography.



Submarine Photography

As the finny hosts of the Gulf of Mexico, in the neighborhood of the Florida Keys, do not find it convenient to call at the studio to have their pictures taken, the photographer has to seek them in their native element. This means his donning a diving suit, providing himself with a waterproof camera and getting his flash lighting from a pontoon floated upon the surface. This contrivance can be operated by the diver himself, leaving his assistants free to follow at a safe distance from the magnesium powder used for the flashing, yet near enough to maintain the necessary flow of air to the man below. The mere setting of the electrical connections, within a few feet of the big charge of powder is a hazardous undertaking.

A recent number of the *National Geographic Magazine* has eight illustrations in autochrome representing months of experimentation by Dr. W. H. Longley, of Goucher College, Baltimore, and Charles

Martin, of the photographic laboratories of the National Geographic Society, in the waters of the Florida Keys.

The conditions encountered required the development of a special technique in this unique photographic undertaking, because the ordinary autochrome plate would not register moving life under water.

It was found necessary to hypersensitize all plates to be used in shallow water, so that under-sea exposures might be reduced to a twentieth of a second.

The camera used in making these autochromes was enclosed in a brass case with a plain glass window in front of the lens. By means of an acute angle mirror, the photographer was able to focus his instrument, looking directly in front of him instead of bending over his camera—a movement practically impossible to one wearing a diver's helmet.



A Boss Claimer

It is well in these times to cultivate a habit of receptivity, for investigators are constantly bobbing up with the most astonishing inventions.

Most people know all about something, something of everything, but not everything about everything. So it comes about that we should maintain a reasonably open mind to the inventor who works in a field that we have never plowed nor planted.

All of us are familiar with the type of politician who claims election to this or that office before the votes have been counted; he is some claimer, but he is not one, two, three to the Frenchman about whom a writer, in an exchange, expresses himself as follows:

"M. Nogues, known as the super-photographer of France, has astonished hundreds of civil and military authorities in Paris with his new camera which takes 300 photographs a second. His invention, experts assert, will revolutionize cinematography. M. Nogues says he can develop his apparatus so that he can take 600 images a second."



We were reading the other day some very old copies of photographic magazines, and in one of them, written nineteen years ago, appeared the quaintly worded statement that women made better receptionists than men, and consequently were more numerous because they were more adept at small talk and the knack of ingratiating themselves with people. It has been our personal experience that men can make extraordinarily convincing demonstrations along these very lines, but we must admit that their efforts are usually highly specialized, and often super-induced by moonlight or other factors equally scarce in studio reception rooms. So for that reason—or others—men are far more rarely found in reception room work than women, though it has long been a pet theory of ours that the right man in that capacity would be extremely successful. Since, however, the men receptionists are few, we will refer to our receptionist in these little talks that we are to have together as “she”.

Why is it so hard to get a good receptionist? Two reasons stand out clearly. One is the fact that nowhere in the country is there a school or even a course in a night school whereby a girl can learn reception room work theoretically before her practical work in your studio. Consequently, if she is a beginner, she must get both theory and practice at the same time and at the expense of your pay-roll. Wise is the studio owner who will devote much of his personal time and attention to training his girls. Even the best of them need it, and are inspired to greater effort by it. I don't mean sailing in with a superior manner and taking a customer out of a girl's hands and waving her aside. This may possibly impress the customer with your importance or her value in your eyes, but it

is dangerously akin to rudeness, and the resentment in your receptionist's heart, though probably unspoken, will mean an actual loss to you in dollars and cents the next time a situation arises in which a little extra effort might increase an order or open up channels for new business—and she hasn't the heart to make the effort. These delicate crises come many times in the day's business, and you have no way of checking up on them. Therefore, if it seems advisable to take a situation out of her hands occasionally to save the ship, explain your reasons as soon as the patron is out of the studio, and strive to do most of your training between visitations. Make your training thorough; for you can't be keeping a continual eye upon her, nor is it advisable. “There are no more great one-man enterprises, so far as actual personal doing is concerned. Great men are great only because of their ability to get things done by other people.”

The second reason why it seems difficult to get good receptionists—and when you do, they need further training—is that this work combines two diametrically opposite abilities—the power to sell and accuracy in detail work. We have never seen the receptionist who was equally good in both phases of the work. As a rule, the best you can do is find one who is adept at one or the other—preferably the selling, of course—and help her to master the other side of her job. If she likes one side, she probably won't lean kindly toward the other, but she should understand very definitely in the beginning that she is responsible for both phases of the work.

Perhaps we don't always pay enough to get the type of girl we must have for our best success. What is the use of making the most ultra-artistic soft-focus portraits if

your receptionist can't even speak the king's English—let alone throw that vital glamour over your product by an almost reverent manner of handling the delicately beautiful prints, and a few well-chosen words? She should be educated, and more than educated—she should be cultured. Photographs are a refinement of a cultured age, and their value cannot be expressed by anything less than culture. How often we have heard receptionists repeating, in a flat voice, photographic terms and phrases that seemed to have no meaning to them. Like the maid who said "You know that old vase, Mum, you said 'ad bin 'anded down from generation to generation?" "Yes!" said the mistress anxiously. "Well," said the maid, "this generation dropped it!"

You cannot expect to get a girl of education and culture, with a well-modulated voice and a vivid vocabulary, for the wage that you would pay a department store clerk. You will have to offer her a salary at least on a par with what she could earn teaching school. If she has ability, in addition to personality and education, she will far more than earn the difference between her salary and that of her equally able but less cultured sister.

While you are training her, by all means include a number of talks on retouching with you or your retouchers, backed up by some hours of watching the work. If you could hear some of the extravagant promises made to stout customers, for instance, in the way of rendering their *avoids* practically invisible on the finished picture—via the retouching route—you would understand the seemingly unfair complaints about the delivered portraits. Patrons are only too glad to believe that miracles can be performed by retouching, concerning which they know little, and consequently hope for much. Very few are as cagy as the prospect to whom the brisk young salesman tried to sell a washing machine. "This," said the salesman, "is the type of washing machine that pays for itself, sir." To which his prospective customer replied, "Well, as

soon as it has done that, you can have it delivered at my house."

Of course, your girl of culture and refinement, and at least potential ability, may still fail to score a bull's eye if she is either homely or dowdy on the one hand, or pert and flapperish on the other. If she is too obviously made up, with skirts to or above her knees, displaying wildly checked hose, it is certain that she will offend at least the more conservative element of your trade, and their checks loom large in your month's business. A flapper, however pretty, sitting on the edge of a table swinging one foot, seems to the customer too young and inconsequential to be of real help in the important business of suggesting costume or finish for her portrait. Such a receptionist may think she gets big orders from the men by her hail-fellow-well-met manner, but lest you should be tempted to fall into that same error of belief, just try her for a while, alternating with the sweet, womanly young girl, and you will realize that in a jazz age men still love gentleness and refinement in a woman, preferring to buy, and buying more heavily, from her.

Yet your receptionist should be reasonably young and attractive and well dressed, though not better dressed than the average run of customer, for that, again, offends. A homely, dowdy woman, whatever her virtues, has no place in a photographic studio, for, without a word, her appearance automatically lowers your patron's concept of what she may expect of your work. This subconscious impression of your customer has no reasonable basis—but then, she is the buyer and is not required to reason. It is up to you to work out what will affect her most pleasantly without her having to reason against her impressions. If she starts reasoning, she is just as likely to reason herself out of those extra prints, enlargements, frames, etc., that you hope to sell her!

Well, in this first get-together talk, we've done quite a day's work. We have hired for ourselves the ideal receptionist—educated, cultured, young enough, sufficiently



NICKOLAS MURAY

RUTH ST. DENIS

attractive, possessed of a charming voice and with inherent ability though not over-much, if any, experience along photographic lines. Beginning from this point, we'll talk out those problems that are going to come up from day to day as she goes along. We will be delighted to receive your suggestions each week as to any points that you would like covered, or ideas of your own

to give out to the field. It would be lovely if, in the future, we should grow big enough for a regular "Question - a n d - Answer" department. No one is an absolute authority on reception room problems—certainly we are far from posing as such, but if we get together long enough and persistently enough, we can come pretty close to striking an average.

A Small Black Spot

C. H. CLAUDY

Hold up a large piece of white card board, in the center of which is a small black spot, and ask an audience what is seen. From all over the house, whether it be theatre, Sunday school lecture room or grammar school, will come numerous replies—"a small black spot." Never will you find an audience which will see "a large white card."

The small black spot is the attention arrester. It is the focus of attention. It is the center of attraction, and whether the white area surrounding it is large or small, those who look see the spot first, the spot last and pay no attention to the white.

It is that way in business—let there be a small black spot and the average business man cannot see anything else. Particularly is this so in those unfortunate occurrences which every one has, now and then, in which a dispute is held with a customer. The more wrong the customer, the harder it is for the business man to see anything else. A customer who is obviously in the right, causes no business man any uneasiness. "Why, of course," he says, "I did promise those pictures last week. It is all my fault that they didn't get there on time. What can I do to make amends?" And, then, if he is sensible, he either gives them to the customer or makes a substantial discount or does something to appease his customer so she will know that his heart was right, even if his system of delivery was wrong!

But when the customer wants a hundred dollar order, on which a ten dollar deposit has been placed, for twenty-five dollars,

claiming that that was the price quoted to her, the photographer has another problem to face. Any problem in which he knows the customer is wrong, is apt to set any red-blooded and he-minded man to work defending himself and his business from unjust tactics. Yet it may often pay in the end to remember that if the customer thinks she is right, it doesn't make any real difference whether she is right or wrong—she must be satisfied unless the photographer wants an active opponent of his studio let loose in the town.

There is an old but good story of Marshall Field, in his early days, before his stores had grown to be the greatest in the world. At the time of the story, he had a small department store. To that store one day came a woman and raised Merry Ned because she didn't like a hat she had bought for twenty dollars. The department manager, who knew his hats, told her she had not bought the hat at Field's. She was positive she had. Field passed through the department. "Take the hat, return the lady her money," he said, and drew his own check to cover the loss in the department.

He knew that the woman would one day find out she hadn't bought the hat of Field's. He knew when she did she would be sorry—and would talk, talk, talk, about how fair Field's was.

According to the story the twenty dollars was worth many thousands in free advertising to the store. And if you go to Chicago you can see it's quite a store!



NICKOLAS MURAY

G. BERNARD SHAW

How often have you a dispute with a customer, the settling of which in the customer's way would really cost much money? How many times in the course of a year does something slip so that a customer has a real or a fancied cause of complaint?

Let us suppose it is once a month. It is probably much less, if your system is a good one. But let us suppose that once a month a customer has a real or a fancied grievance, which would cost money to settle so she would be entirely happy. Do you see only the small black spot, or the great expanse of white which represents all the pleasant relations, all the transactions which cause no trouble, all the satisfied customers whose normal transactions have brought you a legitimate profit?

It is worth while thinking over. No business man can expect to make all the profit there is. To err is human. As long as human beings are human and not machines, they will make mistakes. If you make a mistake, you are more than willing to rectify it. You expect to be forgiven if it was an honest mistake and if you do all that you

can to make it good. Then you should not expect to have customers who never make mistakes. They are as entitled to be considered human as you expect them to consider you and your organization. Of course, it is pleasant to argue and win, when you have right on your side, but you are not a lawyer at the bar, being paid money for arguing. You are a photographer, making pictures for a living. And if you can make more pictures in the end by letting the mistaken customer have her way, even if it costs you something, are you not in error if all you can see is the small black spot?

Learn to look beyond the controversy, and wherever the customer is certain she is right—give in. Only when you know a deliberate intent of dishonesty is in question is argument permissible. The small black spot may be black, but in your business it is really small. Look at the big white space of happy relations, put your pride in your pocket, make the customer happy and your studio will get to be as big as Field's store, I dunno!

Build Good Will

While in many cases, advertising is put out in hopes to get immediate results, the best advertising is the advertising that builds good will and that will leave a lasting impression on the minds of those who receive it so that when they do want anything in the line advertised, they will remember where to go. We do not believe that any photographer intentionally advertises anything that is untruthful, but we do find many advertisements which we are sure the average reader does not understand and if he does, cannot believe. Here is one which we saw recently: "For thirty days only our regular \$15.00 portraits for \$6.00 per dozen." This was not the truth. It was not accurate and it did not bring the results expected. Your customer or the reader of the ad, while it may not have been inten-

tional on your part, comes to the conclusion that you are advertising something which is untruthful. Let every photographer in all his advertising for 1927 try to create a demand for photographs in every way possible, and forget to advertise price. In your advertising, tell your prospective customers the value of the photograph. We have found, and we believe you will agree with us that almost every person can find the money to buy the things which he most wants. If you can convince them that a photograph is of more value to them than something else, they will spend their money for photographs. Cutting the price of photographs never has done anyone any good and it means the loss of profit to not only the one but many other photographers.—*F. and S. Photo News.*

Work with a Master's Diagrams

They will increase and improve your lightings



TOWLES' PORTRAIT LIGHTINGS

Bound in cloth, printed on
fine old ivory coated paper,
size, 8 x 11 inches

Contains 37 diagrams of lightings made by Will H. Towles, the lighting expert and the Director of the P. A. of A. Summer School. The diagrams tell you how to place the sitter, the camera, and the lights. Every step is clearly outlined in the accompanying notes, the diagrams, and the full page illustrations.

This wonderful new book tells you by *showing* you *how* in forty-four easy lessons. Mr. Towles has drawn upon his long experience as photographer and teacher, and he knows just what points to stress to insure success. He suggests that the student take up one lighting at a time and master it. Once mastered, it is easy for the student to make his own variations with the assurance that they are basically correct.

The mastery of **TOWLES' PORTRAIT LIGHTINGS** will give you a confidence at once that would take you years of experience to acquire.

Order your copy today and teach yourself

\$5⁰⁰ POSTPAID

----- TEAR OFF YOUR COUPON HERE -----

FRANK V. CHAMBERS, Publisher

636 South Franklin Square, Philadelphia

Dear Sir:—Enclosed find \$5.00 for which please send me a copy of TOWLES' PORTRAIT LIGHTINGS, postpaid.

NAME

(Please Print Plainly)

ADDRESS

(Please Print Plainly)



Joe Lyons, as Staff Photographer on "New York Sun" for fourteen years, has met all foreign dignitaries and returning heroes, has covered all large sporting events and other news matter for his paper. Mr. Lyons has used Hammer Press Plates ever since they have been on the market and says: "I have yet to make a failure with Hammer Press Plate."



ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

ALVA C. TOWNSEND, PRES.
226 S. ELEVENTH ST.
LINCOLN, NEB.

CHAS. AYLETT, 1ST VICE PRES.
96 YONGE ST.
TORONTO, ONTARIO, CAN.

D. D. SPELLMAN, 2D VICE PRES.
4838 WOODWARD AVE.
DETROIT, MICH.

JOHN R. SNOW, TREASURER
728 S. SECOND ST.
MANKATO, MINN.

J. W. SCOTT, CHAIRMAN COMMERCIAL SECTION
205 W. FAYETTE ST., BALTIMORE, MD.

PAUL E. TRUE, CHAIRMAN N. P. E. C. BUREAU
600 W. 178TH ST., NEW YORK, N. Y.

L. C. VINSON, GENERAL SECRETARY, 2258 EUCLID AVENUE, CLEVELAND, OHIO

The P. A. of A. Reduces Its Membership Fees

The Board of Directors have prepared a welcome surprise for the members of the P. A. of A. and the photographic profession at large.

At the Board Meeting held in New York City on January 13, the following action was taken:

It was moved that the active membership dues be made \$5.00 per year, and that a registration fee of \$5.00 for members attending the Convention be charged. This motion was carried unanimously.

This move for the reduction of dues was recommended by our Advertising Committee. It was made necessary by the fact that the membership dues would be included as a part of every photographer's subscription to our Advertising Campaign. In other words, if the photographer subscribes \$50.00 per year for four years to our Advertising Campaign, \$5.00 of that amount will be automatically deducted each year from it and go into the Treasury of the National Association in payment of his dues.

This plan was made necessary by the fact that the new emblem of the Association will be made a prominent part of every bit of advertising matter that is used in connection with our campaign. In this manner, the fact that a photographer is a member of the Association, and that he has a right to use this emblem, *will have a distinctive financial value to him.*



It is expected that during the course of this campaign practically all of the 18,000 photographers throughout the United States and Canada will be canvassed personally to subscribe to the campaign and to become members of the P. A. of A. It is expected that this campaign will increase our membership during the year of 1927 to at least five or six thousand.

On account of the reduction of dues, the Board found it necessary to cancel the arrangements made to supply our members

with one of the magazines. In taking this action, the Board of Directors expressed their great appreciation for the coöperation that has been accorded us by C. J. Abel, publisher of *Abel's Photographic Weekly* and *The Commercial Photographer*; Miss Ida M. Reed, publisher of *Camera Craft*, and Frank V. Chambers, publisher of the BULLETIN OF PHOTOGRAPHY.

L. C. VINSON,
General Secretary.



"Just married, I understand."

"Yes, and we are going to share things fifty-fifty."

"I started that way. After the first quarrel it was forty-sixty, the price of making up, and I have been losing ground steadily ever since."



Breaking It Gently

Young Tom Thompson was certainly a very officious young man, as everyone in the employ of Messrs. Skinner and Skinner agreed. He was always pushing himself in where he was not wanted, and he had a very exalted opinion of himself, to say the least.

There were two partners in the firm, and one of them happening to die, young Thompson approached the surviving partner, with whom he was no favorite.

"I am sorry, sir, to hear of Mr. John's death," said the young man, "and I have come to ask if you would like me to take his place."

"Yes, I should very much," was the reply, "if you can get the undertaker to arrange it!"

THE "GO-GETTER" PUPS

YOU'VE often wanted one of those mitt dogs when photographing the kiddies—we have 'em. They are just right to fit the hand and you can also tuck the bulb in the skirt so as to leave the left hand free. Made in a good grade of plush, are indestructible, and will last for years. If they become soiled, they can be readily dry cleaned. We've two sizes made specially for the BULLETIN OF PHOTOGRAPHY—the regular size, No. 1, will fit all size hands; if your hand is small, ask for the No. 2 size.

PRICE, \$1.75 POST PAID

or, with a year's subscription to the BULLETIN OF PHOTOGRAPHY, \$3.00

FRANK V. CHAMBERS

636 South Franklin Square

::

PHILADELPHIA, PA.



One-eighth the actual size



THE OPEN FORUM

WHEREIN INDIVIDUAL VIEWS
ARE FRANKLY EXPRESSED

[Any opinion expressed in this column is not to be construed as the expression of the BULLETIN of PHOTOGRAPHY. It does, however, represent the Editors' spirit of frankness and their willingness to publish both sides. . . .]



My dear Mr. Chambers:

I am sending you this notice of what Cleveland is doing in our Photograph Week Society, hoping it will inspire other cities to coöperate and tie up with the National Advertising Campaign.

We have subscribed \$10.00 per month to the fund for the year of 1927. Our members are all portrait photographers, and we expect to do some good work this year.

You know we have two societies in Cleveland, one for coöperative advertising and one for educational work. I am a member of each. One is for educating ourselves to make better photographs, and the other for the purpose of educating the public to buy them.

Our "Professional Photographers' Society" is composed of portrait men, photographers' assistants, commercial men, manufacturers and dealers.

Our Photograph Week Society, of portrait studio owners only, who have but one aim in view, *educating the public to want photographs.*

ETHEL STANDIFORD-MEHLING,
President of Photograph Week Society.
Ex-President of Professional
Photographers' Society of Cleveland.

WHAT CLEVELAND IS DOING

Maybe you are not aware of it, but really Cleveland is always doing something.

When we are doing nothing else, we are publishing what we did do—and why not? Here is the latest.

We, in Cleveland, or some sixteen of us,

have, in open meeting, decided that we were almost as clever as ye deceitful concoctors of cough drops and ye dispensers of ye dainty daisy; after this momentous decision we went further. We determined to prove it! Therefore we are going to advertise collectively and collectingly, with a heart for any fate. Yessiree!

If four out of five can be persuaded to believe they have, or are "IT," and every worth while citizen, with limited vocabulary "Says it with Flowers" until even the "Children cry for it," we are going to make everybody feel perfectly miserable until they have been officially photographed by one, or by all sixteen of us. And that's not all, we are going to make them feel ashamed of their delinquency in this matter. When we get through, it will be a brave person who confesses he has never been photographed!

There is no industry or craft with the psychological vantage point which we hold, as photographers. We are the Biographers of the Great Average.

John Smith will be born, and live, love and die unsung and unremembered, but for us and our work. Therefore, John Smith has got to be educated on this point. It is his one and only chance for immortality.

It is our duty, and our opportunity, to engrave it indelibly on his memory, so that not only he, but his wife, children and parents become regular patrons of the portrait photographer.

The International Photographers' Association of America is going ahead with their ocean to ocean campaign. We, in Cleveland,

Mallinckrodt

Photographic Chemicals

~ the same outstanding chemicals they
have been for more than 50 years.

<i>Mallinckrodt</i>	Photo Alum
"	"
"	Chrome Alum
"	Hydroquinone
"	Pictol
"	Pyro Resublimed
"	" Crystals
"	Sodium Carbonate
"	" Sulphite

Write St. Louis Office for free catalog

MALLINCKRODT CHEMICAL WORKS

St. Louis • Montreal • Philadelphia • New York

Reliable Photo Supply Houses

Eastman Kodak Stores, Inc.
(Formerly Glenn Photo Stock Co., Inc.)
183 Peachtree Street, Atlanta, Ga.

Burke & James
Manufacturers of Rexo and Ingento Products
223-225 West Madison Street, Chicago, Ill.

Central Camera Co.
Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores Co.
(Sweet, Wallach & Co.)
133 North Wabash Avenue, Chicago, Ill.

Norman-Willets Photo Supply
Studio—Finishers—Engravers—Dealers' Supplies
318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co.
Photographers' & Photo Engravers' Supplies
208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc.
(Formerly Standard Photo Supply Co.)
213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc.
223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop
Everything Photographic
424 Grand River Ave. West, Detroit, Mich.

Zimmerman Bros.
(Eastman Kodak Co.)

380-384 Minnesota Street, Saint Paul, Minn.

Hyatt's Supply Co.

417 North Broadway, St. Louis, Mo.

W. Schiller & Co.

6 S. Broadway, St. Louis, Mo.

Eastman Kodak Stores, Inc.
356 Madison Ave., at 45th St., New York

R. J. Fitzsimons Corporation
Autochrome and Ilford Products
75 Fifth Avenue, New York City

Medo Photo Supply Corp.
Phones—Chickering 3843 and 3506.
223-225 West Forty-Sixth Street, New York

George Murphy, Inc.
57 East 9th Street, New York City
Our Monthly Magazine "Snap Shots" Free

Charles G. Willoughby, Inc.
Everything used in Photography
110 West 32d Street, New York

Eastman Kodak Stores, Inc.
(Formerly John Haworth Co.)
1020 Chestnut Street, Philadelphia

Bell Photo Supply Co., Inc.
(Eastman Kodak Co.)
410 Wood Street, Pittsburgh, Pa.

are planning to tie up with them by covering our locality with a more concentrated attack. Our sign boards will have the individual name of the photographer contiguous to that vicinity upon it. We plan to use approximately 45 bill-boards, picked for their strategic positions. These will, eventually, be used for "Mother's Day," Easter, Photograph Week (about the first of October), which will be followed by Christmas Advertising, and by any period which can, by association of ideas and sentimental appeal, be directed toward the portrait studio.

Psychology—pressure applied on human emotions with the ultimate object of raising the prestige of Photography in the affairs and alliances of mankind.

We have some in Cleveland who have not yet joined us. We hope they will, each of them. They will inevitably reap the benefits of our activity and expense, and no man wants to receive unearned reward. The opposition we have met is natural and a familiar phenomenon in all like progressive movements. The florists can tell the story; but try to take coöperative advertising away from the florists today!

Our movement is auxiliary to the National movement.

I commend the consideration of a similar effort to all societies. The cost, as we have established it on a tentative basis for the first year, is ten dollars per month for each member. This sum is set aside until some special event such as "Mother's Day," when we will use it several weeks in advance. The same with "Photograph Week," which last year, with a limited sum to operate on, proved highly successful. Such a movement is straight up to the *Progressive* photographers of each city. They must start

it, risking such opprobrium as "rebel" "seceder" and "apostate."

Well, if it is rebellion to take our economic fate in our own hands, for better or for worse; if it's traitorous to shake off the manacles of inertia and indifference to the woes and hardships of the smallest in our profession — again, if it's apostasy to demand that those who will take *none* of the arduous work for the common interest and advancement in their own hands, that they step aside and allow us to do it, they can call us "rebel" if they will, and we will wear the label proudly, and others will name it the Red Badge of Courage! The policy of *laissez faire* may contain all that is worth while in the philosophy of the man who is incompetent or too self-centered to seek a better way. Let that man derive such satisfaction as he can from this system. Let him keep his peace, however, and enjoy his superiority in superior silence! That is no more than self-respect dictates.

No permanent harm, nor good, has ever been accomplished by the chronic protester whose suggestions are always negative, whose movements are always backward—crab-like. His activity becomes pernicious only when he deliberately and subtly plays upon the fears and indecisions of men naturally timorous. Then he is the true obstructionist. He obscures the issue by the ancient devices of innuendo and introduction of cross-purpose. In short, he attempts nothing himself, and breaks out in a rash of activity only to block some hopeful movement. So, let the fighting men in each community take the lead in their own hands, ruthlessly and uncompromisingly if necessary, but take it, hold it and carry it through—though the protestors shriek, "It can't be done!" until the very heavens wonder what it is that can't be done. Go ahead and do it; then answer them, saying, "Maybe not, but we did it!"

Coöperation can do things which the fiercest competition never dreamed possible. If there are flagrant abuses in your city, get

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Artcraft Studios, Inc., 3900 Sheridan Road, Chicago.

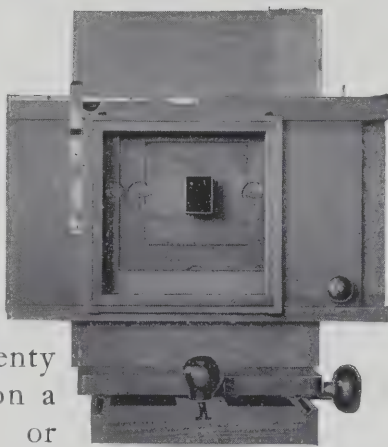
The new— Folmer Multiple Camera

Here is the film end of the new Folmer Multiple Camera. Pictures can be made either vertical or horizontal—no bother at all. The masks shown are of a new design eliminating flare. There are six masks in the set for two, four, nine, six-



Five Masks

teen or twenty exposures on a 5 x 7 film or plate.



Rear of Folmer Multiple Camera.

This is the ideal camera for identification pictures on chauffeurs' licenses, factory passes, commuters' tickets, bonding purposes, etc. Small pictures of products for illustrated letters can be inexpensively made.

Mechanically the camera is of the most up-to-date construction and built to last.

See the Folmer Multiple Camera at your Stockhouse. The price of the Folmer Multiple Camera with set of six kits and one 5 x 7 film or plate holder (without lens or shutter) is \$85.00. Folmer Multiple Camera complete as above, fitted with *f*.4.5 Kodak Anastigmat lens (No. 34, 8½-inch focal length) and Compound Shutter, Price \$170.75.

*The Folmer Multiple Camera is made by
the Folmer Graflex Corporation and sold by*

EASTMAN KODAK COMPANY
Rochester, N. Y.



after them collectively. Warn the offenders—ask them to mend their ways. If they refuse, push them hard! Push them entirely out of the picture, if necessary.

Why let one or two men lie and cheat the public forever? They are doing you a direct and irreparable damage. Protect your profession and your livelihood; and do

it openly and directly, as one who is so right he has no need for apology or deviousness.

Watch Cleveland! We are on the march, with our banners high—*may they never be lowered!*

ETHEL STANDIFORD-MEHLING,
President P. W. S.

	<h2 style="text-align: center;">LEGAL DEPARTMENT</h2>	
<p style="text-align: center;">CONDUCTED BY ELTON J. BUCKLEY, ESQ.</p> <p style="text-align: center;">MR. BUCKLEY is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, MR. BUCKLEY will answer them <i>free of charge</i>. A stamped and addressed envelope must be enclosed for reply.</p>		

A Situation to Go Slow With

Here is a situation which it may be useful to lay before the readers of these articles. It shows what may happen when we indulge in loose talk about a former employe; a thing all of us are very likely to do, especially where he has left us under circumstances that leave us resentful.

A concern that I will call the A Co. had a branch store under the charge of a man named Mount, who acted as head salesman. Working for Mount was a man named Brewer, who also acted as outside salesman. Disputes arose and Brewer got out, but immediately set up for himself, soliciting business from the people Mount had been accustomed to solicit. Mount was naturally incensed, and set about killing Brewer with the trade. His method was possibly logical and would have been very effective had it been founded on the truth. Whenever he would call on a customer and find that Brewer had been there before him, he would say something like this:—

I can show you that Brewer does not deserve the confidence you have in him. He has been guilty of forgery. He forged my name to a check and got the money. He is also short in his

accounts, and I want you to read these affidavits, which will show you that he has been guilty of other crimes, and that you should not, and I am sure, after reading them that you will not continue having confidence in him or do business with him. He was also mixed up in some money that had recently been stolen from the company by one Hartnett.

Pretty strong stuff, but no stronger than many another business man uses under similar circumstances. Let me say here that the only time it is absolutely safe to use such statements is when you have a signed and sealed confession from the employe admitting the charges. If he has given you that he has no answer, but many a man who believed he had sufficient evidence that an employe has been guilty of dishonesty, has found himself utterly impotent to prove it when brought into court. Better not say it unless you have proof that cannot be assailed.

Just as in this case. Brewer, contending that all the charges were false, sued the A Co. for several thousand dollars damages on the ground that Mount had slandered him,

It is settled law "that for acts done by the agents of a corporation, either in contractu or in delicto, in the course of its business, and of their employment, the corporation is responsible, as an individual is responsible under similar circumstances." This doctrine has been approved and reaffirmed by the Supreme Court in many cases. "It necessarily follows that a corporation is liable in slander if slanderous words are uttered by an officer, agent or servant of a corporation in the course of his employment, as well as when slanderous words are uttered by the direct authority of the stockholders or directors." In *Mills vs. Grant Co.*, 233, Mass., 140, "Plaintiff was in charge of one of defendant's stores and while defendant's manager was making an inventory left the store without explanation. M., a friend of plaintiff, stopped at the store and inquired for him, and the manager told him that plaintiff had acted in a very peculiar way and went off without saying anything, and that his stock and cash were short. Held,

Write for prices and instructions before shipping.



C. P. GOERZ AMERICAN OPTICAL CO.
317C East 34th Street, New York City

636 South Franklin Square :: Philadelphia

PORTAGE, WISCONSIN

THE MICHIGAN PHOTO SHUTTER CO.
KALAMAZOO, MICHIGAN

Photographers' Association of the Middle Atlantic States

CONVENTION

Pittsburgh, Pa., March 28, 29, 30, at Hotel Fort Pitt

LIST OF PRIZES OFFERED:

All exhibits, regardless of what prize they are entered for, or whether entered for several prizes simultaneously, *must be in the hands of the Committee by March 15.* All pictures will have to pass a competent jury before being hung in the exhibit. No pictures that have previously won prizes will be eligible in any competition. Not more than one prize will be awarded to any one photographer. In the case of the \$500 Gold Prize, pictures rejected by the jury will be returned with the entrance fee. Pictures entered for all competitions should be sent to *Grant Leet, First Vice-President, Photographers' Association Middle Atlantic States, Fort Pitt Hotel, Pittsburgh, Pa.* If wooden boxes are used, they should be fastened with screws, not nailed, and the return address should be on the inside of the cover. Stamped, addressed return labels should be enclosed with all entries. It is particularly requested that exhibits shall be sent unframed, but if framed, they must be without glass. No picture to be larger than 20 inches in either dimension. Exhibitor's name must not appear on the face of the picture or mount. Each exhibit must be marked plainly with the name of the competition or competitions for which it is entered. The above are the general rules applicable to all the competitions; special rules for particular competitions are given below:

\$500 in Gold for the *best portrait.* Open to the world. Entry fee \$2.00 for each picture. No exhibit to include more than three pictures. Must be unframed.

Schriever Trophy for the *best group of three portraits.* Open to the United States and Canada. No entry fee. No exhibit to include more than three pictures. This trophy is valued at \$600 and remains in the possession of the winner until the following convention. When it has been won three times by one photographer, it becomes his property.

John Erickson Trophy for the *best child portrait.* Open only to members of the Middle Atlantic States Association. No entry fee. No exhibit to include more than three pictures. This trophy is valued at \$50.

Dooner Gold Medal to be known as "*The Interpretive Medal.*" The purpose of the medal is to try to awaken the necessity of making pictures with a purpose and not merely shooting plates at a subject and then, when the time of conventions rolls around, to run through our samples and pick out the picture we got the biggest order from and send it to the exhibition as an example of good photography, which the average

big seller never was and never will be. The rules of the award are that each contestant must write (typewritten preferred), exactly what he was trying to do when he made the picture. For instance, a portrait of a doctor, a musician, or a banker, a debutante, a young matron, or mature motherhood, in fact, any subject that the author may desire. It shall be the jury's duty to decide whether he has succeeded. Competition is open to the world and the decision of the jury is final.

Commercial Photographer Cup for the *best single commercial print* in the entire exhibition. Open to the world. No entry fee.

Treesdale Gold Medal for the *best portrait made on a Treesdale paper.* Open to the United States. No entry fee. No exhibit to include more than three pictures. Winning picture to become the property of the donor.

Towles' Gold Medal for the *best exhibit of three portraits.* Open only to members of the Middle Atlantic States Association. No entry fee. No exhibit to include more than three pictures.

Treesdale Gold Medal for the *best commercial photograph made on a Treesdale paper.* Open to the United States. No entry fee. No exhibit to include more than three pictures. Winning picture to become the property of the donor.

\$20 in Gold for the *best portrait made with the use of a mirror reflector.* Open to the Middle Atlantic States Association. No entry fee. No exhibit to include more than three pictures. Winning picture to become the property of the donor.

Johnson Ventlite for the *best photograph made with a Ventlite.* Open to the Middle Atlantic States Association. No entry fee. No exhibit to include more than three pictures. Winning picture to become the property of the donor.

Candy Competition for the *best photograph to be used in advertising candy.* First prize of \$100; second prize \$50. Donors to have the privilege of using such additional pictures as they desire at a price of \$25 each. Open to the United States and Canada. No entry fee. Winning pictures to become the property of the donor. When models are used, release must accompany each photograph.

Commercial Silver Medals. A silver medal for the *best commercial photograph* in each of the following classes: Architectural (interiors and exteriors), General Industrial, Landscape and Pictorial, Advertising and Selling. Open to the Middle Atlantic States Association. No entry fee. No exhibit to include more than three pictures.

that defendant was liable for the manager's language, as he was engaged in its business and acting in its behalf when the words were spoken, and they referred to plaintiff's acts in the work for which he was employed."

In this case the A Co. was a corporation and that is why the court spoke of a corporation. The rule would have been the same if the employer had been either a partnership or an individual.

* 12 Fed. (2d) No. 5—818.

(Copyright by Elton J. Buckley)

The Secret

Out of curiosity a farmer had grown a crop of flax and had a tablecloth made of linen. Some time later he remarked to a visitor at dinner, "I grew this tablecloth myself."

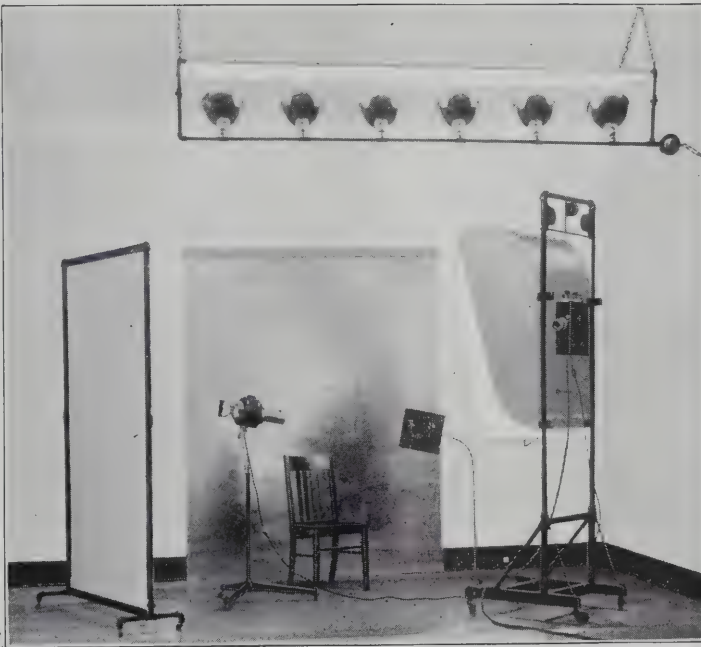
"Did you, really?" she exclaimed. "How did you manage it?"

It was plain she had no idea of how tablecloths came into being, so the farmer lowered his voice mysteriously as he replied, "If you promise not to give the secret away, I'll tell you."

The guest promised.

"Well," proceeded the farmer, "I planted a napkin."

Halldorson Studio Lighting System



Concentrating Spotlamp, a marvelously handy, attractive and efficient spotlamp, using 400-Watt T-20 Mazda globe.

Flexible Neck Head Screen, universally acclaimed as an indispensable studio convenience.

Electric Studio Lamp, the lamp that places a bank of four 1500-Watt Mazdas under the absolute control of the operator.

Overhead Light, a new and valuable member of the Halldorson lighting family, for use with groups.

*The entire system pays for itself in the electric wiring it saves.
Write today for complete information.*

THE HALLDORSON COMPANY
4745 N. Western Avenue CHICAGO

Please mention "Bulletin of Photography" when Corresponding with Advertisers



The Photographic Journal of America

Everything that is interesting for the amateur, professional and technical photographer will be found in

THE CAMERA

The Magazine You Should Read

Right up-to-date.
Beautifully printed and illustrated.

\$2.00 per year

Postpaid in United States and Canada.

20 cents per copy

FRANK V. CHAMBERS

Publisher

636 Franklin Square, Philadelphia

Mailing Parcels of Photographic Films

Parcels of photographic films containing instructions as to the number of prints desired are subject to postage at the first class rate and are not to be accepted by postmasters for mailing at third or fourth class rates.

This announcement has just been made by R. S. Regar, Third Assistant Postmaster General, who also warned postmasters about unpermissible additions to or inclosures with mailings of photographic films.

The full text of his announcement follows:

Reports continue to be received to the effect that parcels of photographic films containing instructions as to the number of prints desired are being accepted for mailing at the third or fourth class rate of postage.

While under section 447, Postal Laws and Regulations, certain inscriptions that are for the purpose of description are permissible, instructions concerning the developing of films and the number of prints to be made therefrom, whether written in full or indicated by check marks, go beyond the purpose of description and are, in effect, communications to the addressee and, therefore, subject the whole parcel to postage at the first class rate.

Mailings of photographic films should be carefully observed and the senders advised of the foregoing provisions of the postal regulations. At the same time attention should be called to the provision embodied in section 455, Postal Laws and Regulations, under which written instructions regarding the developing of films, number of prints desired, etc., may be placed in an envelope properly addressed and prepaid at the first class rate and be attached to the outside of a parcel of films on which postage is prepaid at the third or fourth class rate, according to weight.

Postmasters should also request persons or concerns engaged in the business of developing films, etc., to inform their customers as to the proper manner of mailing films accompanied with instructions for developing, printing, etc.

Parcels containing films presented for mailing at the third or fourth class rates, if found on examination (see par. 8, section 453, Postal Laws and Regulations) to contain written instructions for development, printing, etc., should be returned to senders for proper postage or the withdrawal of the instructions. Of course, when such parcels inadvertently reach the office of address they should be rated with the postage properly due, to be collected on delivery. If postmasters believe the senders are endeavoring to evade the payment of the higher rate in violation of section 454 of the regulations, they should submit a report to the Third Assistant Postmaster General, Division of Classification.

Postmasters are reminded, however, that after the developing of the films and printing of the photographs have been accomplished and the films with the prints are returned to the original sender, data as to the number of prints inclosed and manner of developing, appearing on the parcels, would then be "for purpose of description" and therefore permissible.

READY NOW!

Retouching and Finishing for Photographers

By J. SPENCER ADAMSON

\$2.00, Postpaid

YOU can learn the art of retouching and finishing with this new book. It shows you how to *minimize* the unintentional defects and how to *emphasize* the good features of the work of the photographic artist.

If you do your own work, or if you work for the trade, you will find J. Spencer Adamson's book deals authoritatively with the subject. He has packed 124 pages with principles and methods evolved from 25 years of practical experience and wide research. He gives the "before and after" of retouching and finishing.

Section I . . . Retouching Negatives
Section II . . . Finishing in Monochrome and Color
Appendix . . . Formulas, System in Trade Retouching

Can you afford to be without it?

FRANK V. CHAMBERS, 153 N. Seventh St., Philadelphia

Please send me, postpaid, "Retouching and Finishing for Photographers." Enclosed is \$2.00.

Name

Address

VERSATILITY

VERSATILITY is the one word that characterizes more completely than does any other word or phrase the outstanding qualities of the Bausch & Lomb new Convertible Protar Lens "F."

This set of Convertible Protars gives nine different focal lengths—from only four different lenses, all of which fit the same shutter and lens barrel.

The focal lengths available range from 10 inches, which is practically a wide angle lens, to $27\frac{1}{8}$ inches, which is as long as can be used on the average 8x10 inch camera.

With such a wide range of focal length at his disposal, the owner of this Protar set is master of the perspective or "drawing" of every picture he makes.

Focal lengths of these new lenses which make up the Protar set "F" are $16\frac{1}{16}$ inches, $18\frac{1}{8}$ inches, $23\frac{1}{4}$ inches, and $27\frac{1}{8}$ inches. The combination of these lenses form doublets with focal lengths of 10 inches, $10\frac{1}{8}$ inches, $11\frac{1}{8}$ inches, $12\frac{1}{4}$ inches, and $14\frac{1}{16}$ inches, with a speed of $f7.0$ or $f7.7$, depending upon the focal length of the component lenses.

Every commercial photographer who does a great deal of his work on 8x10 inch plates or films and occasionally with plates of larger sizes, should be equipped with this new set.

Many photographers already have a part of this set and to those who wish to complete the set it is necessary to purchase only the additional parts which can be added to the equipment that the photographer already owns.

May we tell you more about this ideal lens equipment for commercial photographers?

BAUSCH & LOMB OPTICAL CO., 643 St. Paul St., Rochester, N.Y.

Salons

The Fourth Midland Salon of Photography will be held in the Castle Art Gallery, Nottingham, England, September 3 to 30. Closing date August 15. Entry blanks may be obtained from T. Finch, Secretary, 203 Mansfield Road, Nottingham, England.

The First International Photographic Salon of Japan, under the auspices of the All-Japan Association of Photographic Societies, will be held at the Asahi Building, Tokyo, May 1 to 14; at the Asahi Hall, Osaka, June 1 to 7. Last day for receiving prints April 15 at Tokyo. Entry blanks may be had at the BULLETIN OF PHOTOGRAPHY office, or a copy will be mailed upon receipt of a stamped and addressed envelope.

The Third International Exhibition of Pictorial Photography, under the auspices of the Seattle Camera Club, will be held in Seattle, Wash., May 5 to 20. Last day for receiving prints is April 10. Entry blanks may be obtained from the Seattle Camera Club, 422½ Main Street, Seattle, Wash.

The Seventy-second Annual Exhibition of the Royal Photographic Society of Great Britain will be held in London, Eng., September 12 to October 8. Last day for receiving prints is August 12. Entry blanks may be had from the Secretary, Royal Photographic Society, 35 Russell Square, London, W. C. 1, England, or upon receipt of a stamped and addressed envelope, BULLETIN OF PHOTOGRAPHY will send a copy.

Chemical Common Sense—

ALL PHOTOGRAPHERS NEED IT

Some are born with a chemical sense, others have it forced upon them in the high-school days, while others acquire it easily through

Materia Photographica

By ALFRED B. HITCHINS, Ph.D.

A handbook of concise descriptions of the chemical substances used in photography.

- I. International Atomic Weights
- II. General Chemicals and Raw Materials
- III. Developers
- IV. Dyes: Sensitizing; Desensitizing; Filter; Filter Transmission Tables; Filters for three-color work; Filters for the dark room; Dyes for tinting motion picture film, lantern slides, and transparencies
- V. Conversion Tables
- VI. Conversion Rules

Paper covered, it costs only 50c. Cloth covered copies are \$1.00 each. Your copy will be mailed out the same day we receive your order if you use the little coupon.

— TEAR OUT COUPON —

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia, Pa.

Enclosed find { 50c Paper } for Materia Photographica.
 { \$1.00 Cloth }

Name

Address

Please mention "Bulletin of Photography" when Corresponding with Advertisers

AS WE HEARD IT

Coursen's Photographic Studio has been incorporated at Daytona Beach, Fla.

Fire completely destroyed the Foil Photographic Studio at Shelbyville, Ind., on January 17.

Fire damaged the studio of Verdie L. Perrell, Charlotte, N. C., on January 26. Loss estimated \$6,000.

Swisher Photographic Studio, 32 North State Street, Chicago, was badly damaged by fire on January 16. Loss, \$15,000.

The 1927 Convention of the Photographers' Association of New England will be held in the new Hotel Statler, Boston, Mass., during the week of October 3.

Trussell Photographic Studio, Omaha, Neb., was damaged by fire on January 1. Loss, \$1,200. Wiring or spontaneous combustion in a store room caused the damage.

J. Carroll Brown was elected president; Mrs. Katherine Schervee, vice-president; Alfred Moulton, secretary; E. B. Luce, treasurer, of the Worcester (Mass.) Photographers' Club, on January 13.

OBITUARIES

Logan Loughner, photographer, Ligonier, Pa., died, after a lingering illness, on January 28.

Charles W. Snyder, photographer, Kutztown, Pa., died on January 30, from apoplexy. Aged 74 years.

Fred. K. Bechtel, photographer, Mansfield, Ohio, died on January 13. Aged 47 years. He leaves a widow and a daughter.

Samuel H. Howard, former photographer of Connellsville, Pa., died on February 2, from uremic poisoning. Aged 79 years.

Mrs. Hildur P. Allen, home portrait photographer, Seattle, Wash., died on January 25, after a brief illness. Aged 38 years. She leaves her husband and two children.

Charles G. England, retired photographer of Wheeling, West Virginia, died at his home, after a lingering illness, on January 14. Aged 69 years. He is survived by his wife and one son.

Wm. Bruce Hart, photographer, Youngstown, Ohio, died on January 21 after a brief illness. He leaves his widow and two children. He was a member of the firm of Hart & McCarthy.

John Wallace Gillies, architectural photographer and writer, in New York, died at his home in Flushing, L. I., on January 30, from pneumonia. Aged 42 years. He is survived by his widow and daughter.

Herbert T. Dickopf, photographer, formerly of Bloomfield, N. J., died at Los Angeles, Calif., on January 24. About a year ago he developed an infection from exposure and lost his right leg. Recently he contracted pneumonia, which caused his death.

Avoid Lost Motion

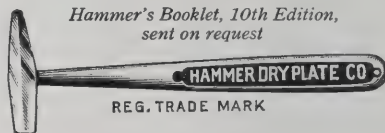
HAMMER PLATES

with shortest exposure and least effort
produce negatives of highest quality.

Permanence, brilliancy and reliability are their chief characteristics.

Coated on Extra Selected, Clear, Transparent Photo Glass

*Hammer's Booklet, 10th Edition,
sent on request*



HAMMER DRY PLATE COMPANY

Ohio Avenue and Miami Street
ST. LOUIS, MO.

N. Y. Depot, 159 W. 22d Street, New York City

Save 25% to 60%

On Slightly Used

Cameras, Kodaks and Lenses



Our Bargain Book and Catalog contains things that the professional and amateur photographer needs.

**SEND AT ONCE
FOR YOUR COPY**

You will find the most up-to-the-minute Cameras, Lenses, and supplies of every description, both used and new, listed therein at startling reduced prices. Thousands have been pleased with our Bargains and business methods. We can do the same for you. Every item is guaranteed and a

10-DAY FREE TRIAL

is granted, after which time, should the outfit prove unsatisfactory, same can be returned and your money will be refunded. Can anything be fairer or squarer?

CENTRAL CAMERA COMPANY
112-M, South Wabash Ave., CHICAGO, ILL.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1020

Wednesday, February 23, 1927

Price, 5 Cents
\$2.00 per Year

CONTENTS

Editorial Notes	227
The Receptionist—Introducing Miss I. Deal (by the Sphinx)	229
Illustration by Minya Duhrkoop	231
The Gentle Grafter (C. H. Claudy)	232
Illustration by Minya Duhrkoop	233
Officers of Chicago Portrait Photographers' Association	234
Association News—A Word from President Townsend	236
The Advertising Campaign	237
The Ohio-Michigan-Indiana Convention	238
Legal Department—Do You Understand This Point About Your Accident Insurance	239
Legal Problems	240
Reality and Idealism (Frank Farrington)	241
Paragraph Promotion Pointers (Frank H. Williams)	242
Court Rules Against Taking Photographs	249
As We Heard It	250
Classified Advertisements	251

Editorial Notes

Our Receptionist Department

It is our desire to have the new department, "The Receptionist," broad in its scope. We want everybody to ask questions, and we want the questions to be of general interest.

We would like studio owners to tell us what they consider the model receptionist. Tell us something so that we can urge others to do likewise.

Criticism is the greatest thing in the world to correct one's faults. Every business has its faults, and if an unbiased little bit of information can be given to the other fellow—my, but how it helps.

Will you help us?

Photographing in Court

They "treat 'em rough" in Maryland for disobeying court orders.

Last Summer a murder trial was on before a Baltimore judge, and he issued express orders that no pictures of the alleged murderer should be taken or published during the proceedings.

Three newspaper editors and two camera men took chances, and pictures of the malefactor were published in the local papers as being all in the day's work.

When called before the judge, the photographers and the editors pleaded in extenuation of their acts, that they placed their duty to their papers and the public above the orders of the court. This line of action drew swift reprimand and sentences from the judge they had affronted. The Court of Appeals sustained the trial judge in sentencing the offenders and in assessing a fine. All five did a day's time in jail, and the fine was \$5,000. It is reasonably supposed that the fine will be paid in due course by the Hearst International Reel Corporation.

It is quite true that our courts should be held in respect; contempt of court; flouting the law make for anarchy, but the old question constantly comes up: Has a judge a right to prohibit the taking and publishing

of court proceedings, of parties to suits, or of alleged criminals? The public are not excluded from trials; all and sundry may come and look their fill. Why should a citizen, who cannot make it convenient to attend court, be debarred from having pictures of parties and proceedings to look at in his newspaper?

Perhaps, like a good many other things, matters of this nature require regulation—not absolute suppression.

*

Our Distant Relatives: The Flowers

Flower photography, controlled by a clockwork mechanism, has been devised which compresses into a period of sixty seconds the plant growth of a week, and the resulting motion pictures show wondrous events denied the unassisted human eye.

A native scientist in India, whose methods and deductions along similar lines were noticed in a former issue of the *BULLETIN OF PHOTOGRAPHY*, has done something in the way of research, but it has remained for Arthur C. Pillsbury, distinguished naturalist and official photographer of the Yellowstone National Park, to pursue the subject with the aid of highly developed apparatus.

Far from being fanciful speculations, actual data, for which he has the pictures, is possessed by Dr. Pillsbury and shown in advanced schools. With an elaborate photographic outfit of his own designing he has pictured the innermost mysteries of plant life: births, loves, deaths, triumphs and tragedies and everyday habits of hundreds of flowers, both great and small. He has discovered many things unknown to the most of us, and that flowers, appearing to be quiescent, are really working busily every hour of the day.

If Dr. Pillsbury is intending to visit Philadelphia, and is prepared to inform us as to the psychology of plant life, we sincerely hope he will tell us why weeds flourish in spite of hell, and aristocratic plants have to be coddled in hothouses ere they perish.

Photographing Mine Explosives

The U. S. Department of Commerce has been conducting a set of observations by photography of what takes place when a cartridge explodes in a bore hole in a mine.

In the press reports of the tests, a description of the method of shooting a reel of film in the presence of a rending blast is, unfortunately, missing! However, what is a little detail like that to the modern photographer! The reel is wanted and he is a go-getter.

*

A Wonder of Wonders

It is really impossible to put a damper on the ambition of scientists!

Let us lead you by successive steps to a thought of what is now predicted by Dr. Alexanderson, one of the top notch high brows of modern invention.

Step number one:

The movies; thousands and thousands of picture theaters going full blast throughout the world.

Hop number two:

Movies in the home, by tapping the air with antennæ, and along comes a string of pictures from a distant film by radio.

Jump number three:

Alexanderson predicts that with television, now almost accomplished, he will be able to broadcast events simultaneously with their occurrence! He intimates, in effect, that we in Philadelphia shall be able to see on our home screen the progress of a fire in Chicago, a battle in the next war, a session of Congress, seeing and hearing the politicians orating! The real thing—not warmed over.

Let us not be dismayed; anything is possible in this age.

In a few days Alex or some other magician may deliver a prophecy machine, and offer to show us Cal or Al making his inaugural speech in Washington, D. C., on the 4th of March, 1929!



INTRODUCING MISS I. DEAL

Now, then, what shall we do first with Miss I. Deal? You remember we hired her last week—the receptionist of education, culture, and charm of voice, possessed of little, if any, photographic experience, but with inherent ability. Shall we turn her loose in the reception room, so that we may get some idea of her natural selling ability in order to strengthen the weak spots? Perhaps this plan appeals particularly, because we seem to need someone out there in the reception-room right away, or we would not have engaged Miss Deal in the first place. We are sorely tempted to fling her to the lions here and now, with no bolstering of her courage save a few hastily given instructions on prices. Something whispers to us, however, that the quickest game is not always the most profitable, and we resolutely close our eyes to the present need of the reception-room and lead her on back into the office, to start her studio education from the ground up. Every good builder sinks his cellar first, but we have narrowly escaped the error of putting up a bay window with no possible means of support. Suppose we had allowed her to wait upon customers with no sure knowledge of our prices, no adequate conception of our system of reception-room recording and writing of orders, and, most important of all, no acquaintance with ourselves, our likes and dislikes in regard to all phases of our work, our individual characteristics—call them eccentricities if you like—which go to make up our reputation with our clientele, and which a properly grounded receptionist can display to our advantage, rather than to our detriment. For instance, suppose we had shooed little Miss I. Deal in there and the first cus-

tommer had said, "Miss Deal, these are lovely pictures. Mr. Blank always take such pains with me. Now what finish do you think I better have?" Miss Deal shuffles among the unfamiliar samples and replies innocently, "I believe your negatives would be lovely finished in this warm sepia tone. You know everyone likes that finish so much." "Well!" snaps the customer, "Mr. Blank has been making pictures of our family for fifteen years, and none of them has been like that! Let it go at that, then. I'll try that style. Now how much will my bill be?" Miss Deal drops her pencil and stoops to pick it up in order to gain time. "Why, er—" Well, you know the rest. A steady customer who likes the feeling that she is an especially welcome patron, entitled to the best and most interested service, leaves with the feeling that she has been let down somehow. The next time any of her family want pictures she is most likely to say, "Yes, of course, Mr. Blank has always made nice things of us, but why don't we try that new man on—th Street? He may have something new and different." Now she has never had any desire for anything different than the buff sheet prints you have always made her, with occasional black and whites for variety, but always sheet prints; but when Miss Deal showed her the sepia dry-mounted, they looked so different that she began to wonder, and though she has probably forgotten the incident, the effect of it remains, and shows up at the next question of photographs.

Well, fortunately, this is only a dream, for we have already decided to start Miss Deal the right way, even if she does perhaps know enough about selling pictures to

bluff for a few days until she picks up our routine. We show her the complete system, for, of course, we are beyond the days when the photographer took the picture and when the proofs and negatives came through, the receptionist, and sometimes the whole staff, guessed who they were—and a duplicate order meant hunting through piles of unrelated or unnumbered negatives.

Yes, sir, we have a system, in spite of the famous words of former Editor Frank, of the *Century* magazine—"Systems save trouble—the trouble of thinking." Sometimes thinking is too expensive, such as that time that it took our erstwhile receptionist, Miss I. M. Slow, three weeks to remember what Mrs. Gotroks ordered, because it was such a nice order she was sure she could carry it in her head and then that parade went by, etc. If it is only a card filing system, it should have two inseparable companions—the index and a sitting book, which also has a space for the order record, so as to protect us in case cards get lost, as they do in the best-regulated studios. This is no time to go into details in regard to various systems, for we are talking to owners of studios of all sizes and types—and, we hope, their receptionists—but if there are any questions along this line, write them in and we'll get together on them. That is one of our favorite subjects, so you must judge whether it is wise to start us on it. We have been accused of talking system like the man whose wife said, "Why are you eternally playing golf?" He replied, "It keeps me fit." "Fit for what?" came the scathing retort. "More golf," he returned placidly.

We tell Miss Deal that the index must be kept up to date. We use a book for it, even though it sometimes takes longer to find a name than with the index card system, because we want to avoid that same possibility of losing cards, and the system that consists of cards held in the drawers on rods takes too much time and money for our medium-sized establishment. We appoint her guardian, perhaps, of the petty cash, and

we make sure that she knows how to make out checks, if we are doing our own book-keeping. We go over the mailing problem, with special reference to the use of the C. O. D. That is one thing that the National Association put through for us, and which the majority of us are not using to the fullest benefit. Little Miss I. Deal understands the first time you suggest it just how she can say to a customer, when she takes an order, "You will call for your pictures, won't you? We will notify you by 'phone (or if at a distance, by post-card) as soon as they are ready." The customer hesitates. "Well," she says, "I'd rather you'd—" Miss Deal interrupts, firmly but gently, before the patron can suggest that you "just send them out and she'll send in a check"—or maybe she does not even intend to mention the check!—"If it is not convenient for you to come or send in for the pictures, I'm sure Mr. Blank will send them out to you C. O. D., though usually we ask customers to call for their work. I'll make a note of it right now, and will notify you when to expect them, though I am quite certain that you can count upon them arriving within ten days." In some *few* cases it seems wise to give credit, but far less often than we do it. However, that is a problem for our next article. The above illustration merely emphasizes the possibilities of the C. O. D. if tactfully handled. To many receptionists, C. O. D. might as well stand for a Greek letter fraternity, for all the use they make of it; like the young housewife, whose maid reported that the postman was at the door with a hamper marked C. O. D. "Don't accept it," said Mrs. Youngwife. "I ordered salmon."

When Miss Deal is familiar with our samples, our price books, our style of retouching, our system of filing negatives and proofs, our method of writing up orders, filing correspondence, and all of the general routine, she is ready for the sales-room, and we would suggest that you do not coach her too much until you see her own natural method, which may be better than



MINYA DUHRKOOP
HAMBURG, GERMANY

yours, for now she has a good solid foundation of information to support her, and her own ability has an unhampered chance to come to the fore. We can supplement it from our experience from day to day. Rather than give her a lot of high-pressure ideas like seating the customer and standing over her with the pictures so that she will have to look up, which puts her at the receptionist's mercy psychologically—a theory, by the way, which, though popular in certain fields, is not borne out by experience, unless you maintain that position until you are as paralyzed as the customer—instead, then, of such stock suggestions, fill

her thought full of the idea of service, of courtesy, of untiring effort to suggest to the clientele further enlargements, miniatures, etc., that might appeal to them, but without persuasion. If revealing the idea will not create a desire for further pictures, persuasion should not, for the return of common sense when the customer reaches the pavement outside your studio will mean the loss of future orders if not the cancellation of this one. With the thought of real service in her heart, little Miss I. Deal enters the reception-room and takes up her post easily and gracefully, awaiting with eagerness her first customer.

The Gentle Grafter

C. H. CLAUDY

A gentle form of graft and blackmail is to be resisted by all business men, the photographer being no exception to the rule. This is the attempt of a church, or a lodge, or a charity, or a movement, or a civic organization of one kind or another, to get the business man to spend real money for an almost-advertisement.

The church, let us say, has a Sunday school paper. It's a good little paper, and is read perhaps by two hundred children. Their parents may or may not read it. But it costs money to print and distribute. In order that the church be not called upon to take funds from the collection made for the benefit of the heathen, some bright vestryman suggests that the little paper "accept advertising" from the business men of the town. "They will be glad to help us," is the naive conclusion of the vestry when this idea is put over.

Whereupon a few very fine gentlemen whom the photographer knows—members of Rotary or Kiwanis or Lions or the Chamber of Commerce or Board of Trade—visit the various business men of the town and "persuade" them to "advertise" in the little paper at so and so much a "card."

The catch in the scheme is that the advertising is always sold for from ten to a hun-

dred times what it is really worth, and that the business man feels impelled to buy it, not that he thinks he is getting his money's worth, but that if he doesn't, he may be blacklisted in the church. He doesn't suppose there is any actual blacklist, and he doesn't (and I do not) accuse either the church or the eminent gentlemen who are trying to help it, of conscious blackmail. But the photographer argues with himself "if I don't take this space and pay them fifteen dollars for it, they will think I am not interested in the church. And that will mean that they will think I am an ungodly man and they won't buy photographs of me." So he buys his fifteen dollars' worth of good white space and probably puts "compliments of a friend" in the space, and lets it go at that!

There are towns where this evil has assumed such proportions that business men have banded together into a Better Business Bureau and pledged themselves not to buy any advertising in any local paper, program or booklet, which has not been approved by the Bureau. If all men join, and all keep their pledges, this is an excellent way of avoiding that innocent graft which many organizations perpetrate, not really knowing that what they do is unethical and dishonest.



MINYA DUHRKOOP
HAMBURG, GERMANY



ARTHUR HAUSCHNER, Secretary HARRY DIAMOND, Vice-President MAX GREEN, Treasurer
AUGUST HEINEMANN, President

Officers of the Chicago Portrait Photographers' Association

But the photographer should have a further weapon; especially should he be armed if there is no such local organization.

One photographer handles the situation this way. "When the minister comes to me with a dummy of a program for a church social or picnic or excursion, and says 'I know you will want to help us, and take ten dollars' worth of space in our little publication,' I say to him 'I do want to help you. But I cannot buy poor advertising and charge it against the books on my business. You have two hundred copies to print, and you want ten dollars from me, or five cents per copy. For that amount I can send an individual letter to every one in your congregation. But I will give you your choice of two propositions. I will pay you twenty per cent of every order I get through any advertisement of my business you publish, or I will make you a present out of my own pocket of two dollars.'"

He adds that the minister usually takes the two dollars!

It is grossly unfair to yourself to charge against "advertising" any expenditures for publicity which are without value. As a general rule, publicity of the kinds listed has little real "pulling power." It is also true that a great many photographers are sincerely interested in the efforts of their lodge or club or association or church, and want to support them in all such laudable undertakings. There is no reason why they should not, to the limit of their personal pocketbook. But there is no more rhyme or reason in milking the business of money for such purposes, than there is of putting a dollar in a church plate and then charging a dollar up to advertising on the books.

Almost every town of any size has a Who's Who. There are two varieties—the strictly ethical publication, which makes an honest and sincere effort to include the men

Work with a Master's Diagrams

They will increase and improve your lightings



TOWLES' PORTRAIT LIGHTINGS

Bound in cloth, printed on
fine old ivory coated paper,
size, 8 x 11 inches

Contains 37 diagrams of lightings made by Will H. Towles, the lighting expert and the Director of the P. A. of A. Summer School. The diagrams tell you how to place the sitter, the camera, and the lights. Every step is clearly outlined in the accompanying notes, the diagrams, and the full page illustrations.

This wonderful new book tells you by *showing* you *how* in forty-four easy lessons. Mr. Towles has drawn upon his long experience as photographer and teacher, and he knows just what points to stress to insure success. He suggests that the student take up one lighting at a time and master it. Once mastered, it is easy for the student to make his own variations with the assurance that they are basically correct.

The mastery of **TOWLES' PORTRAIT LIGHTINGS** will give you a confidence at once that would take you years of experience to acquire.

Order your copy today and teach yourself

\$5⁰⁰ POSTPAID

----- TEAR OFF YOUR COUPON HERE -----

FRANK V. CHAMBERS, Publisher

636 South Franklin Square, Philadelphia

Dear Sir:—Enclosed find \$5.00 for which please send me a copy of TOWLES' PORTRAIT LIGHTINGS, postpaid.

NAME

(Please Print Plainly)

ADDRESS

(Please Print Plainly)

and women who may reasonably be expected to be of interest to their townfolks, and which depends upon sales of the volume for income, and the other kind, which will include any one foolish enough to pay for a picture of himself and a write-up.

It is hardly worth while to say anything further about them—the photographer who pays for his write-up is either vain or foolish—*unless* he can make an arrangement

that all pictures to be put in the book come from his establishment, in which case he is entering upon a business arrangement in no sense to be confused with advertising or graft. But do what you do with your eyes open. Good advertising is worth the money. Make-believe advertising is either charity or graft. Don't confuse the two with charging to advertising what should be charged to charity, vanity or blackmail!



ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

ALVA C. TOWNSEND, PRES.
226 S. ELEVENTH ST.
LINCOLN, NEB.

CHAS. AYLETT, 1ST VICE PRES.
96 YONGE ST.
TORONTO, ONTARIO, CAN.

D. D. SPELLMAN, 2D VICE PRES.
4838 WOODWARD AVE.
DETROIT, MICH.

JOHN R. SNOW, TREASURER
728 S. SECOND ST.
MANKATO, MINN.

J. W. SCOTT, CHAIRMAN COMMERCIAL SECTION
205 W. FAYETTE ST., BALTIMORE, MD.

PAUL E. TRUE, CHAIRMAN N. P. E. C. BUREAU
600 W. 178TH ST., NEW YORK, N. Y.

L. C. VINSON, GENERAL SECRETARY, 2258 EUCLID AVENUE, CLEVELAND, OHIO

A Word from President Townsend

The Photographers' Association of America is the international organization of the photographers of the United States and Canada. It must be supported by, and it must serve the photographers of the United States and Canada. When these conditions are met, it will be a potent influence in the business life of every photographer of the country. It has an enviable record, notwithstanding its critics. It stands in the high light of its existence at this time, for today the National Association is taking on activities that shall, we hope, bring into existence a new era in the history of the photographic profession, but, although national advertising is assured, let no one believe that through its influence alone this is being accomplished. There are now even greater things to do. This particular achievement is tremendous, of course, and is receiving the hearty approval of everyone as it should. The National Association will grow from this impetus. Fine! For with numbers our influence will be felt everywhere. Membership will be sought after, for it will

represent to the photographic consciousness of the public the same confidence that we have in our banker who holds membership in the American Bankers' Association. With increased membership and a larger constituency comes greater responsibility. The Executive Board, together with the General Secretary, are alert to other activities as important to the future as is national advertising.

Foremost, and taking precedence over all, is the education of better business methods and a higher standard of perfection in artistic and technical photography. This, the Association is sponsoring through two direct avenues of endeavor. First, through a greater development of the Photographers' Association of America School of Photography, located at Winona Lake, Indiana. Herein lies our most direct opportunity to attain a standard of efficiency and a consciousness of business ethics. This school offers to the membership of the Photographers' Association of America a month's course that once taken advantage of cannot be estimated in dollars and cents.

Again, education in better business methods and a higher standard of perfection in artistic and technical photography will be more rapidly understood and comprehended through the personal contact of one photographer with the other. To this end the Association must sponsor the organization of local and state clubs. This is the second undertaking the Board and General Secretary propose to bring about. It is necessary to have local organizations in every community or city where competitors may sit together and discuss vital problems connected with better business methods and higher ethical standards.

With national advertising will come a greater public consciousness and appreciation of photography, which will certainly mean increased opportunity for the individual photographer. It would be a sorry sight, with photographic prosperity awaiting everywhere, for men to employ cut-throat methods such as exist in many places today. During the war period sanity prevailed to a very large degree. Photographers were busy. So it shall be again, if a spirit of coöperation exists between members of the Photographers' Association of America and they will use legitimate methods of tying up locally with the magazine advertising. The national organization will furnish the ideas and, at cost, half-tone mats, Association emblems and printed material suitable to the need of individual cases. These, together with a gold bronze decalcomania seal for

windows or showcases and a certificate of membership in the Photographers' Association of America will contribute to the psychology of an appreciative public. In addition to these will be the sponsorship of our General Secretary, Mr. L. C. Vinson, who is on the job every hour of the day to advise and direct in making the National Association serve its membership.

The "fellowship idea" is receiving the attention of experts, and the conferring of this degree by the Photographers' Association of America upon men whose work has attained a certain standard of perfection will be the greatest stimulant to those who are ambitious to be known as masters in the art of modern photography.

Space will not permit me to say more at this time, but there are other activities as constructive as these that will dovetail together in the process of making the National Association the dominant organization which so many are insisting it should be.

The great New York Convention in July, I simply call attention to. The enthusiasm and coöperation of the eastern photographers, together with the luxurious appointments offered by the Pennsylvania Hotel, are sufficient assurance that it will be the most outstanding in the history of our Association. It is to be a business-building convention. We need it.

Fraternally yours,

ALVA C. TOWNSEND.

The Advertising Campaign

The advertising fund has already reached the \$600,000 mark. The general campaign to get the subscription from the photographers starts next week.

Commercial photography will be advertised in such magazines as *Printers' Ink*, *Western Advertising*, *Advertising and Selling*, *Nation's Business*, *System*. . . portrait photography will be advertised in the *Saturday Evening Post*, *Collier's*, *Liberty*,

American, *Ladies' Home Journal* and other magazines of national circulation. Division of the fund will be made in accord to the subscriptions of the commercial and portrait photographers.

This isn't a charitable cause—you are not asked to *donate*—you are asked to *invest* in your own business! Each stock-house, manufacturer and photographer is asked to invest on an equitable basis. Photographer

quotas are set by the circulation of the magazines in individual cities. You are asked to invest what you get out of the program—not one cent more.

Memphis has over-subscribed her quota \$600. Every legitimate commercial and portrait photographer, and allies in that city, subscribed.

Every part of the industry is represented in the Advertising Committee and the Plan and Scope Committee. This is no more a photographer proposition than it is a stock-house or a manufacturer proposition.

The Eastman Kodak Company has agreed to subscribe \$400,000, the largest subscrip-

tion ever made to such an undertaking. The photographic industry realizes that this is not a *pop-gun* job. Don't make your investment on a pop-gun basis. Get the vision of the thing! Let's put this over *big*!

Manufacturers of every kind are coming in with their subscriptions. The fund is jumping at the rate of \$25,000 a day. Let's keep it up.

The recent mass meeting held in Chicago was attended by all the leading portrait and commercial photographers of that district. Chicago will be over the top with her quota 100% by the time this issue of the BULLETIN OF PHOTOGRAPHY reaches you.



Convention

Cedar Point, Ohio

August 9, 10, 11, 1927

It has been four years since the O-M-I have held a convention, but 1927 has spurred the Ohio-Michigan-Indiana boys along, and The Breakers Hotel, Cedar Point, Ohio, will see the revival of the convention on August 9, 10 and 11.

For years past the National has been held in proximity to the O-M-I territory, and a convention was impossible under the conditions. This year "opportunity knocked," and judging from our advance information the program will be a winner. Another thing, the manufacturers and dealers have promised a first class exhibit of things photographic.

At the meeting of the Board, held in Toledo, Ohio, on February 7, J. Anthony

Bill, vice-president of Ohio, resigned, due to the pressure of business in building his new studio. G. C. Kehres, of Cleveland Heights, Ohio, was unanimously elected to fill the position. Mr. Kehres will have charge of the picture exhibit, and is head of the Program Committee. In the latter committee he will be assisted by Harry DeVine and W. J. Guest, of Cleveland. Charles L. Abel was appointed chairman of the Entertainment Committee.

The dues, including convention registration, are \$3.00. As it is hoped to make the O-M-I the banner convention of the year, send in your check and application to Merl Smith, Hartford City, Indiana, promptly.

PHOTOGRAPHS

Live Forever



LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

MR. BUCKLEY is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, MR. BUCKLEY will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply.



Do You Understand This Point About Your Accident Insurance?

I shall discuss in this article a certain phase of accident insurance, which many holders of policies know exists, but have a wholly erroneous idea of its meaning and application.

It is the provision which says that if the policyholder changes his occupation to one more hazardous or dangerous than the one he is engaged in when he takes the insurance, he either forfeits all his insurance or gets a smaller sum.

The popular idea is that this means that if he changed to a more hazardous occupation *and was injured by reason of the greater hazards of that occupation* he forfeits his insurance, which, of course, would be perfectly fair. And they support this interpretation by a very plausible argument. "If he isn't hurt through the more hazardous occupation what difference does the change make to the insurance company?" they say. The answer is that from a logical standpoint it doesn't make any difference, but from a legal standpoint it makes a great deal, for the courts have ruled that if a policyholder has as a matter of fact changed his occupation to one more hazardous, he forfeits his insurance, all or in part, even though the cause of his accident had nothing to do with the extra hazards of his new occupation.

The case before me is a very good example of the (to the layman illogical) way in which this works. The insured here was a man named Faith. When he took out the insurance he described his occupation as "store and counter duties only." Some time

afterward Faith was laid off because of dullness and took a job in an automobile and garage plant, doing work which was classed by the insurance company as more hazardous than "store and counter duties only."

One day after he had taken the automobile job, Faith was riding in an automobile for pleasure. He wasn't working at all at any occupation. While engaged, as I have said, in no work at all, he met with an accident and was killed. His accident policy called for \$5,000 and his widow claimed that amount. The company said, "Oh, no. Your husband changed his occupation to a more hazardous one, and so instead of getting \$5,000 he only gets \$1,000, because that is the amount of insurance the premium he paid would have bought for the more hazardous occupation."

"But," argued the wife, "he wasn't killed because of the more hazardous occupation."

"That makes no difference," retorted the insurance company, "it isn't what killed him, it is what occupation he was in when he died."

The company didn't get that argument across in the lower court; the jury gave a verdict for the full \$5,000. The Appeal Court reversed, however, and said \$1,000 was all that was due. The court said:

When the policy was issued the occupation and duties of Faith stated in the policy and application, made him a Class A risk under the insurer's classification, and that contract provided that in event the insured should be injured

after having changed his occupation to one classified by the association as more hazardous than that stated in the policy, then the association would pay only such portion of the indemnities provided in the policy as the premium paid would have purchased at the rate for such more hazardous occupation. The policy stated that he was insured under Class A, and the issue was whether there had been a change in occupation by Faith to one classified by the association as more hazardous than that stated in the policy—not whether the new occupation was, in the opinion of the jury, in fact more hazardous. In that respect the terms of the contract are plain beyond doubt or quibble; and the facts conclusively show that Faith did change his occupation to one classified by the association as more hazardous than that stated in the policy.

Unquestionably this is a proper interpretation of the *wording* of the policy, but it is a clear violation of the *spirit* of the insurance contract. The reason an insurance company charges a higher premium to people engaged in more hazardous occupations, is, of course, because of the greater risk of accidents. Therefore, the company says to a man in the grocery business, "If you leave the grocery business and engage in the powder business, your insurance will cost you more. Either you must pay a higher premium for the insurance you are carrying, or if you don't want to do that you will get less insurance for the premium you are paying." Which is fair enough, but when the man is killed from some accident not connected with any occupation, it would seem that the insurance company had not been in the least prejudiced by the change of occupation, it would be unfair to use it to cut down his recovery. Nevertheless, the courts say the company is within its rights when it does it.

(Copyright by Elton J. Buckley)

Legal Problems

Dear Sir:—Being a subscriber to the BULLETIN OF PHOTOGRAPHY for some years past, I am going to take the liberty to ask you for your opinion in a legal way of the position I might possibly find myself in should a certain person in my town enter suit against me. In the following paragraphs you will find the facts of the case.

A young lady comes into my Studio, asking if I will make her a framed picture of a young man with whom she is friendly to the extent of calling on her. Upon telling her that it is against the rules of the Studio to make a picture without the consent of the party, she says that it will be perfectly all right, and that there will be no questions asked, leaving the impression that the picture is to be given to him for a Christmas present. I consented then to make the picture, and delivered same to her about two weeks before Christmas.

The other day the young man, of whom the picture was made, came in and asked if I had made the picture. I replied that I had, and after talking the matter over awhile, he said he was not so much concerned about me making the picture, as he did not care whether she had it or not, but that one of his boy friends had seen the picture and the party said he could not have seen one, then a bet was made, the party in the picture losing and is more concerned about that than the young lady having the picture.

After talking awhile longer, I told him that I would do anything within reason to make the matter right, as in a way I felt that some of the responsibility fell on me, and I would meet him more than half-way in order not to cause trouble all around, as yet I have not heard from him, he said he would take a day or so to think it over.

Upon leaving, he informed me that he and the young lady had been friends, that she had planned to leave town the first of the year, and had wanted to take the picture with her, but that she has as yet not left

the vicinity, and that I could not get the picture if I wanted to, leaving me under the impression that the picture might now be in his possession.

Always reading your Legal Department, I find it interesting, that is why I am writing you for an opinion as to my legal standing as you would see it, so that I may have something to guide me as to the course to pursue should suit be brought against me.

An early reply will be very much appreciated from you, also inform me if there is a law against making a picture as I made this one—I have been unable to find one, or is it a matter of ethics, ordinarily I am as ethical as it is possible to be, this time I thought I was doing the right thing.

H. C. P.

Dear Sir:—

Yours addressed to me care of BULLETIN OF PHOTOGRAPHY. At the first reading of your letter the incident seemed something like a tempest in a teapot, but there is nevertheless a very important principle involved. You had no right whatever to sell to anyone a print from a negative representing a customer and owned by a customer. No matter what the plea was, you had no right to do it without the express permission of the owner. In spite of that you did it, it is clear that the owner of this negative has an action in damages against you. He could probably not prove any serious damages and he therefore would recover only nominal ones, but nevertheless he has the action. He has the right also, if he chooses to exercise it, to begin an action in replevin against the girl who has this picture and he might charge the expense of such an action against you.

I think if I could settle this case for some small sum I would do it.

E. J. B.

✱

A WHALE OF A PRESCRIPTION

Doctor—"What you need is something to nourish your brain. I advise fish."

Algy—"Fish? What kind of fish?"

"Oh, with your brain, I should start with a couple of whales."

Reality and Idealism

FRANK FARRINGTON

The ideal position for a photographer is that of having a reputation for superior work, a reputation so widespread and so deeply impressed upon people, that everyone wanting work of that sort just naturally turns to him as first choice.

We would all like to have that kind of a reputation. Some men acquire such reputations. They reach the point where they can virtually say to the public, "You can come to me or not. If you stay away, you are the loser. I get the best business anyway, and I can get along without you better than you can get along without me."

But it is a mistake to say that a photographer can acquire that reputation simply by doing fine work and never bothering to advertise. Life is too short for many men to achieve distinction in their field without being given some publicity in one form or another.

The reputation we want will be hastened by the right kind of advertising and it will be worth a good deal more when acquired if it is still further advertised.

People think of Tiffany & Co., New York, as a jewelry house that does not advertise. They know that no name, even, appears on the outside of the Tiffany place of business, and they wish they might build up in their field a business and a reputation equal to that of Tiffany & Co. in the jewelry field.

But Tiffany & Co. do advertise. According to *Printers' Ink*, they have spent more than \$100,000 in magazine advertising in certain years, and almost as much in newspaper advertising. And Tiffany & Co. is a firm that has been almost a century reaching its present prestige. Most of us want results in less than ninety years.

The reality of the situation bids us spend money and effort in advertising, no matter if we are making finer photographs than anyone else in the state. Think what Tiffany & Co. might have been had they been such advertisers as some other concerns.

Paragraph Promotion Pointers

FRANK H. WILLIAMS

Every time one member of a family comes in to have a picture taken, it is a mighty good thing for the photographer to try to get all the other members of the family to come in and also have their pictures taken. It is a good plan to do this because of the fact that when one member of a family get his or her, picture taken, the thought of having pictures taken is foremost in the minds of all other members of the family, and, consequently, just a little urging may get the whole family into the studio.

For instance, suppose a young mother comes into the studio to have a picture taken of her young baby. The photographer first takes the baby's picture and then says something like this to the mother:

"You'll always be glad to have this picture of your baby. Why not have your own picture taken at the same time and then get your husband in to have his picture taken, too? Then on the backs of all three pictures put the date so that in future years you can see, when you look at the pictures, just how all three of you looked at this time. This would be of great interest to know how you and the baby's father looked at the time that this picture of the baby was taken."

This suggestion strikes a responsive chord in the hearts of many young parents, and results in the photographer taking many pictures which, otherwise, he probably would not take.

Or suppose that a grandfather comes in and has his picture taken on his birthday or on some other important occasion. If this is the case, then the photographer takes the picture and says something like this to the grandfather.

"Of course everyone who receives this picture of you is going to be delighted with it. But why not get your sons and daughters and grand-children to reciprocate? Why

not get them to have their pictures taken for you?"

This suggestion makes a deep impression on the grandfather, in all probability, and he goes home and becomes an active salesman for the photographer, because he urges all of the members of his family to go down to the studio and have their pictures taken at once. And in this way the photographer also gets many more jobs than would otherwise be the case.

And so on with all other members of families who may come into the studio to have their pictures taken.

The idea behind all this is to send the customers back into their families as active salesmen for the studio instead of only mildly active. The more times the photographer can send his customers back to their families as active salesmen for his studio the more business he is certain to get.

Try this plan and see if it doesn't help you in getting more business.

Anything that will help customers in getting more pleasure out of the photos they have taken at the studio is bound to be of real help to the photographer in securing more business. And one simple little thing which is extremely helpful in making patrons secure more pleasure from their studio photos, is to get them to put the dates when pictures were taken on the backs of all pictures purchased from the studio.

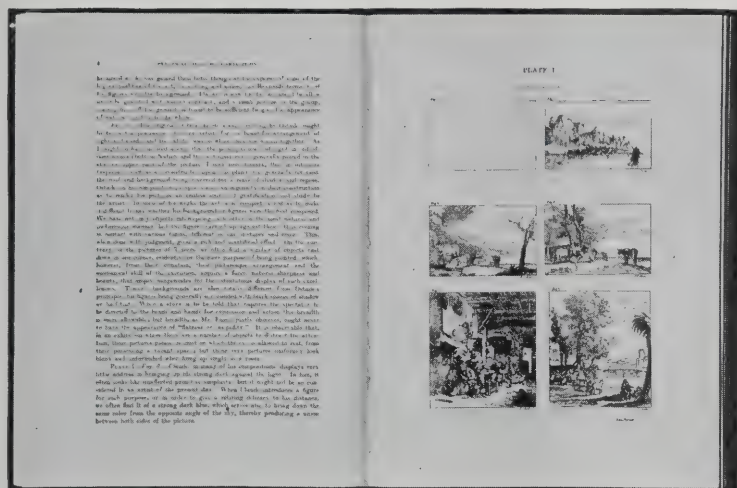
When dates are put on the pictures, the patrons have something to talk about and with which to compare things. They don't have to guess how old they were when pictures were taken—they don't have to guess that it was thus and so many years or months since a certain picture was taken. They know for a certainty just when each picture was secured. And as they look at

VICTOR OPAKE

AN EXCELLENT PREPARATION FOR BLOCKING OUT ON NEGATIVES. IS IN SMOOTH, MOIST FORM—WORKS UP EASILY—DOES NOT CHECK, CRACK OR PEEL. WILL WASH OFF WHEN DESIRED.

No. 0— $\frac{3}{4}$ oz. jar - - 25 cents

J. H. Smith & Sons Co., 1229 South Wabash Ave., Chicago



¼ Actual Size

Page, 7½x10½ inches

101 Pages

Burnet's Art Essays

Illustrated

with

Examples from
The Great Masters
of the
Dutch, Flemish, Italian,
and English Schools

Adopted by all the prominent
Art Schools throughout
the World

Do your prints show

- Selective ability
- Concentration of interest
- Gradation of light and shade
- Decorative quality
- Nice disposal of lines
- Balance of masses
- Relief
- Pleasing pattern
- Novel and pleasing composition

Check yourself with this list. You can secure all these qualities in your prints—you can make every exposure a picture. The Table of Contents below points the way.

Table of Contents

135 figures
and
illustrations

PART I
Education of the Eye
Measurement
Form
Perspective
Lines
Diminution
Angles
Circles
Aerial Perspective
Chiaroscuro
Invention
Composition
Arrangement
Harmony
Harmony of Color
Studying from Nature
PART II
Practical Hints on Composition in Art
Composition
Angular Composition
Circular Composition
PART III
Practical Hints on Light and Shade

BETWEEN the covers of this unusual book, you will learn how to secure effective groupings; how to manage light and shade; how to get pleasing decorative pattern; how to get aerial perspective; and all the other things the critic demands in a picture. In fact, you get the secret of successful composition.

☛ In three sections, the author completely and practically covers all the vital principles behind successful pictures. He takes up first the education of the eye (the training of the eye to see pictorially), follows it with practical hints on composition, and concludes with practical hints on the broader subject—light and shade. You can correct your own defects, you can make every exposure more than a record!

☛ Burnet has simplified the manner of securing a working knowledge of art principles. He has lifted the principles of pictorial composition out of their crust of high-sounding phrases. In clear language he gives the fundamental facts, and illustrates them with his drawings and examples from the Great Masters.

Price - - \$2 per copy
Postage 15 cents

Order from your Dealer, or

FRANK V. CHAMBERS, Publisher

636 South Franklin Square
Philadelphia

Please mention "Bulletin of Photography" when Corresponding with Advertisers

former pictures and note how long ago the pictures were taken, they feel a strong desire to go right down to the Studio and have additional photos taken, which means, of course, that the photographer gets just that much more business.

The photographer can suggest to his patrons that they put the dates of the pictures on the backs of the prints themselves or he can sign each of his photos and date them when he signs them. Or, again, when stamping his name on the prints he can stamp the date, too. The best plan, though, is to have the patrons put the dates on the pictures themselves. When the patrons do this, they take more interest in the picture because of the fact that they themselves have put the dates on instead of the photographer.

A mighty interesting display for the photographer is to have a row of his own pictures, taken on his birthday, arranged in order on the walls of his studio with the earliest of the prints at the left and the most recent of the pictures at the right. Over this can be an inscription reading like this:

"GROWING YOUNGER AS THE YEARS GO BY"

This sort of a display gives the studio visitors the opportunity for making comparisons as to the way in which personal appearance changes with advancing years. It gives the visitors the idea, too, of having similar pictures of themselves taken on their own birthdays, so that they can see what changes occur in their own faces with advancing years. And this is a real stimulant to the studio's business. Also, because of the fact that this sort of display is much more interesting than the average display, it keeps the patrons interested while waiting for their turns and makes time in the studio pass more quickly for them.

Which is also a very good thing indeed for the studio.

"I'm very careful about little things," said one photographer, who has made a splendid success of his business in a comparatively short time. "It is the little things that

mean so much in the photographic business. For instance, if a patron wears some unusual bit of jewelry on her hand or on her neck or any other place, then it is a certainty that she wants it to appear in the picture, even though she may not come right out and say so. Consequently, if I see to it that the bit of jewelry is played-up in the picture, she is pleased, but if I fail to play it up, then she is displeased and my business gets a black eye so far as she is concerned.

"Again, when I ask patrons for their names, I am always careful to put the names down just as given to me. For instance, if some man gives me his name in full without the use of any initials, then I put it down just as he gives it to me. Or if some man gives me simply the initial of his first name and his second and last names in full, then I put the name down just as he gives it to me. I never abbreviate names when they are given to me in full, and I never change names from the way they are given to me by patrons. A man's name is a personal thing to him. He is generally proud of it and he is generally particular about it. So when the studio changes it from the way he gives it, the studio does something which irritates the patron, and which may arouse his active dislike. But when the studio uses each patron's name exactly as given by the patron, then the studio is doing one more little thing which helps to make the best possible impression on the patrons and which, therefore, is of the utmost possible help to the studio in building still more business.

"In all ways at all times we are careful about the little things which may be such big things to patrons, and because we are so careful about these things, our business keeps growing very satisfactorily indeed, all the time."

Aren't there some worth while ideas and suggestions in all this for other studios?

Which of all the old negatives the photographer has stored away have the greatest possible value to him? Or are all of his negatives just old glass and nothing more?

Is there any way by which the photographer can get something out of his old negatives from time to time?

These questions were put recently to a particularly successful photographer and some very worth while and valuable thoughts were presented by the photographer in reply.

"I class two kinds of old negatives as the most valuable," this photographer declared. "These are wedding photos and photos of babies. I figure that these negatives are the most valuable of my old negatives, because they have the greatest interest to more people, than the persons photographed in all the negatives I have stored away; therefore, there is the most likelihood that I can secure re-orders from them.

"Consider baby pictures, for instance. Baby pictures of grown-up folks are of great interest to themselves and to all the members of their families and to their friends. What grown-up person of the present day wouldn't be interested in his own baby picture? Wouldn't many grown-ups be tickled pink to be able to secure such pictures of themselves.

"The same thing is true of wedding pictures.

"In view of all this, I preserve all my baby and wedding negatives with the utmost care. And, every now and then, when my regular run of business becomes rather slack, I go out and solicit some patronage for these old negatives. I go to some young man, for instance, whose baby picture is included among my negatives and solicit him to buy some prints of the picture for his own pleasure and for his family. This sort of thing appeals to many young men and young girls and I get quite a little business in this way.

"Also, every now and then I solicit married folks whose wedding pictures are among my negatives, to buy additional prints of the pictures from me. I get quite a little business as the result of doing this, and, I frequently secure other work in addition."

Of course this calls for time and effort, but what of it? That's what the photographer expects to put into his business, isn't it?

No doubt there's a really worth while idea in this for other photographers.

What about side lines for studios?

Is it good business for the studios to carry amateur supplies and amateur cameras?

Is it good business for the studio to carry souvenir post cards and things like that?

The answers to these questions must be determined by the individual photographers, but it is interesting to note, in visiting numerous studios in different sections of the country, that there is an increasing number of studios selling photomailers to customers.

One photographer, who didn't sell photomailers formerly, but who is now doing so, explained his reasons for it in these words:

"I pride myself on giving my customers the utmost I possibly can all the time in the way of service. I try to make my service complete. The big majority of people, who buy photos from me, do so with the intention of mailing some of them to friends and relatives in other cities, thus there is a demand for the right sort of mailing material. Consequently, when I sell photomailers to such people, I am simply making my service complete. I'm offering customers a complete service, rather than going in for a side line."

Which is an interesting way of looking at this particular proposition, isn't it?

A decidedly interesting window display was staged recently by an enterprising western photographer with very good results indeed in the way of attracting attention and building business.

This photographer kept track, over a number of months, of the birthday pictures he took for his customers. Then when he had a good number of such photos, he arranged an attractive display of them in his

Photographers' Association of the Middle Atlantic States CONVENTION

Pittsburgh, Pa., March 28, 29, 30, at Hotel Fort Pitt

LIST OF PRIZES OFFERED:

All exhibits, regardless of what prize they are entered for, or whether entered for several prizes simultaneously, *must be in the hands of the Committee by March 15*. All pictures will have to pass a competent jury before being hung in the exhibit. No pictures that have previously won prizes will be eligible in any competition. Not more than one prize will be awarded to any one photographer. In the case of the \$500 Gold Prize, pictures rejected by the jury will be returned with the entrance fee. Pictures entered for all competitions should be sent to *Grant Leet, First Vice-President, Photographers' Association Middle Atlantic States, Fort Pitt Hotel, Pittsburgh, Pa.* If wooden boxes are used, they should be fastened with screws, not nailed, and the return address should be on the inside of the cover. Stamped, addressed return labels should be enclosed with all entries. It is particularly requested that exhibits shall be sent unframed, but if framed, they must be without glass. No picture to be larger than 20 inches in either dimension. Exhibitor's name must not appear on the face of the picture or mount. Each exhibit must be marked plainly with the name of the competition or competitions for which it is entered. The above are the general rules applicable to all the competitions; special rules for particular competitions are given below:

\$500 in Gold for the *best portrait*. Open to the world. Entry fee \$2.00 for each picture. No exhibit to include more than three pictures. Must be unframed.

Schriever Trophy for the *best group of three portraits*. Open to the United States and Canada. No entry fee. No exhibit to include more than three pictures. This trophy is valued at \$600 and remains in the possession of the winner until the following convention. When it has been won three times by one photographer, it becomes his property.

John Erickson Trophy for the *best child portrait*. Open only to members of the Middle Atlantic States Association. No entry fee. No exhibit to include more than three pictures. This trophy is valued at \$50.

Dooner Gold Medal to be known as "*The Interpretive Medal*." The purpose of the medal is to try to awaken the necessity of making pictures with a purpose and not merely shooting plates at a subject and then, when the time of conventions rolls around, to run through our samples and pick out the picture we got the biggest order from and send it to the exhibition as an example of good photography, which the average

big seller never was and never will be. The rules of the award are that each contestant must write (typewritten preferred), exactly what he was trying to do when he made the picture. For instance, a portrait of a doctor, a musician, or a banker, a debutante, a young matron, or mature motherhood, in fact, any subject that the author may desire. It shall be the jury's duty to decide whether he has succeeded. Competition is open to the world and the decision of the jury is final.

Commercial Photographer Cup for the *best single commercial print* in the entire exhibition. Open to the world. No entry fee.

Treesdale Gold Medal for the *best portrait made on a Treesdale paper*. Open to the United States. No entry fee. No exhibit to include more than three pictures. Winning picture to become the property of the donor.

Towles' Gold Medal for the *best exhibit of three portraits*. Open only to members of the Middle Atlantic States Association. No entry fee. No exhibit to include more than three pictures.

Treesdale Gold Medal for the *best commercial photograph made on a Treesdale paper*. Open to the United States. No entry fee. No exhibit to include more than three pictures. Winning picture to become the property of the donor.

\$20 in Gold for the *best portrait made with the use of a mirror reflector*. Open to the Middle Atlantic States Association. No entry fee. No exhibit to include more than three pictures. Winning picture to become the property of the donor.

Johnson Ventlite for the *best photograph made with a Ventlite*. Open to the Middle Atlantic States Association. No entry fee. No exhibit to include more than three pictures. Winning picture to become the property of the donor.

Candy Competition for the *best photograph to be used in advertising candy*. First prize of \$100; second prize \$50. Donors to have the privilege of using such additional pictures as they desire at a price of \$25 each. Open to the United States and Canada. No entry fee. Winning pictures to become the property of the donor. When models are used, release must accompany each photograph.

Commercial Silver Medals. A silver medal for the *best commercial photograph* in each of the following classes: Architectural (interiors and exteriors), General Industrial, Landscape and Pictorial, Advertising and Selling. Open to the Middle Atlantic States Association. No entry fee. No exhibit to include more than three pictures.

main show window and used this placard with the display:

"BIRTHDAY PHOTOS

"These photos are all birthday pictures.

"Come in on *your* birthday and have your picture taken here. It will be something you will always treasure."

This display stopped many more than the average number of people, and the photographer could trace quite a considerable amount of worth while business to this stunt.

Perhaps other photographers would find such a display also worth while.

In this connection, it might be mentioned that it is the experience of many photographers that whenever they display certain pictures, and say they are birthday photos, the public always takes a deep interest in such pictures. This is undoubtedly due to the fact that people always find it interesting to know the ages of other people or to speculate about other people's ages. So when the photographer displays certain

For Those Special Jobs—

How often have you wished for a dependable lamp—one you could make pictures with outside the studio just as well as under the skylight.

Here is your wish come true in the

HALLDORSON

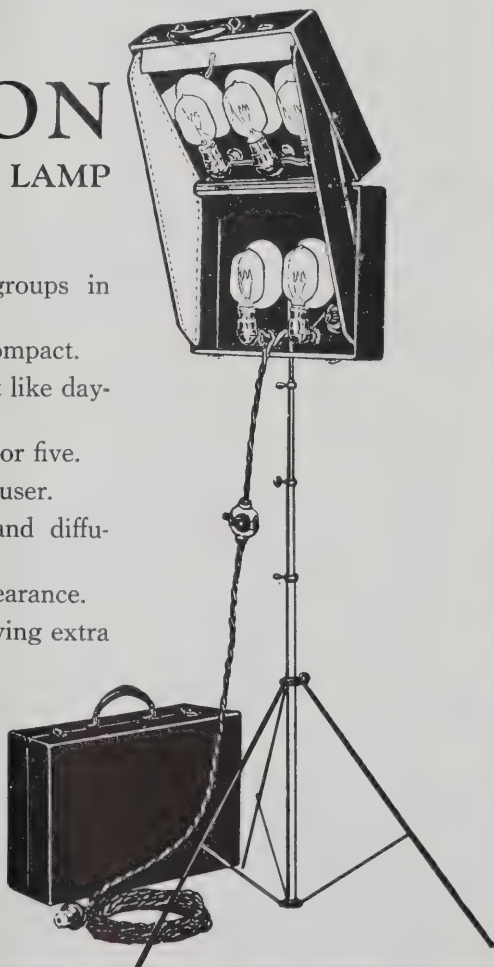
HOME PORTRAIT ELECTRIC LAMP

Ten Big Features

- 1—Takes children instantaneously and groups in from 1 to 6 seconds.
- 2—Lighter than your camera and more compact.
- 3—Employs blue incandescent light—just like daylight.
- 4—As much light as you wish—one bulb or five.
- 5—Has side shields, and roller curtain diffuser.
- 6—Reflectors give maximum efficiency and diffusion of light.
- 7—Neatness and general efficiency in appearance.
- 8—Is separable into two halves by employing extra stand.
- 9—May be used on two electric circuits.
- 10—Ready by the opening and packed by the closing of case.

Prices and full information from

The Halldorson Company
4745 N. Western Avenue
CHICAGO



photos and states that they are birthday pictures, the public instantly takes a greater interest in them than would otherwise be the case, and finds it interesting to speculate as to the ages of the people whose pictures are shown.

A mighty good proposition for the photographer is to adopt the plan of making at least one really worth while change for the better in his studio each year.

These changes may involve expensive things, such as complete remodeling and the purchase of new equipment. Or they may consist only of inexpensive changes such as these: New painting jobs, addition of some new furniture or draperies, rearrangement of the rooms and equipment so as to make a better showing, and so as to handle customers and work more easily and effectively, better arrangement of display photos on the counters and in the cases in the studio, repairing furniture that needs attention. And so on and so forth.

It is such an easy thing to let the studio drift along in the same old way until, almost imperceptibly, it acquires an old-fashioned look or even a dingy look. And, of course, when that sort of a thing occurs, there is always a very unfavorable reaction among the customers. The average person who is snappy enough to want to have his picture taken and who has money enough to pay for good ones, doesn't care to patronize a studio that looks as though it was plucked bodily from the Ark or the Mayflower. He wants a place that looks as snappy and as progressive as he himself feels.

So if the studio will do some definite, specific thing each year in the way of bettering the establishment, the studio is certain to profit accordingly.

And, by the way, what definite, specific thing did *you* do last year to make your studio better? In what way is it more attractive and progressive now than it was formerly?

Reliable Photo Supply Houses

Eastman Kodak Stores, Inc.
(Formerly Glenn Photo Stock Co., Inc.)
183 Peachtree Street, Atlanta, Ga.

Burke & James
Manufacturers of Rexo and Ingento Products
223-225 West Madison Street, Chicago, Ill.

Central Camera Co.
Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores Co.
(Sweet, Wallach & Co.)
133 North Wabash Avenue, Chicago, Ill.

Norman-Willets Photo Supply
Studio—Finishers—Engravers—Dealers' Supplies
318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co.
Photographers' & Photo Engravers' Supplies
208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc.
(Formerly Standard Photo Supply Co.)
213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc.
223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop
Everything Photographic
424 Grand River Ave. West, Detroit, Mich.

Zimmerman Bros.
(Eastman Kodak Co.)

380-384 Minnesota Street, Saint Paul, Minn.

Hyatt's Supply Co.
417 North Broadway, St. Louis, Mo.

W. Schiller & Co.
6 S. Broadway, St. Louis, Mo.

Eastman Kodak Stores, Inc.
356 Madison Ave., at 45th St., New York

R. J. Fitzsimons Corporation
Autochrome and Ilford Products
75 Fifth Avenue, New York City

Medo Photo Supply Corp.
Phones—Chickering 3843 and 3506.
223-225 West Forty-Sixth Street, New York

George Murphy, Inc.
57 East 9th Street, New York City
Our Monthly Magazine "Snap Shots" Free

Charles G. Willoughby, Inc.
Everything used in Photography
110 West 32d Street, New York

Eastman Kodak Stores, Inc.
(Formerly John Haworth Co.)
1020 Chestnut Street, Philadelphia

Bell Photo Supply Co., Inc.
(Eastman Kodak Co.)
410 Wood Street, Pittsburgh, Pa.

Court Rules Against Taking Photographs

The New York Times says: *The Times* recently referred to a case of contempt of court which had gone up from Baltimore to the Maryland Court of Appeals. It had reference to the action of Judge O'Dunne in the Criminal Court of Baltimore in forbidding newspaper men to take photographs in the court room. This order was openly disobeyed and the judge summoned five newspapermen for contempt of court, sentenced them to one day in jail and imposed a fine of \$5,000 upon the editor most responsible for the offense. The case was taken up on appeal, and has just been decided in a way to uphold the lower court on all points.

The opinion of the Court of Appeals goes into the legal aspects of the process in cases of contempt of court in a way which is not necessary here to recount. The real importance of the decision, both for the public and for the press, is where it points out the limits which may be placed on the right of publicity in criminal trials. One of the Baltimore editors had boldly said, "I don't believe the court has a right to forbid the taking of pictures in the court room." But the opinion of the Court of Appeals upholds the right of a presiding justice to make any rule which in his belief will aid the orderly conduct of the trial. Such a right is essential to the authority and dignity of the courts. In cases where the nature of the evidence is such that a regard for public decency would require that young people should be excluded from the court room, they may be ordered to withdraw. Moreover, the rights and privileges of the accused must be considered. The Maryland court quotes from Judge Cooley on "Constitutional Limitations":

"The requirement of a public trial is for the benefit of the accused; that the public may see he is fairly dealt with and not unjustly condemned, and that the presence of interested spectators may keep his triers keenly alive to a sense of their responsibility and to the importance of their functions; and the requirement is fairly met with it, without partiality or favoritism, a reasonable portion of the public is suffered to attend, notwithstanding that those persons whose presence could be of no service to the accused, and who would only be drawn thither by purient curiosity, are excluded altogether."

The Maryland Court of Appeals fully recognized the privileges of the press, and the desirability of its proper co-operation with the courts of justice. But in the case under review is declared that the liberty of the press had been invoked in support of the acts which were "an invasion of the domain within which the authority of the courts is exclusive." With due regard to the integrity of the judicial power, such an encroachment, affirmed the opinion of the court, ought not be "sanctioned." With this conclusion we are confident that self-respecting newspapermen, who cherish the honor and good repute of their calling, will agree.

✽

Mary—"Oh, Mr. Wilkins!"

Visitor—"Please don't call me Mr. Wilkins."

Mary—"But we've known each other such a short time. What must I call you?"

Visitor—"Call me Mr. Smithers, because that's my name."

HOLLISTON PHOTO-CLOTH

For Backing Photographs

Holliston Photo-Cloth is self adhesive and is furnished in standard sheet sizes. No cutting of cloth, or slow, mussy pasting necessary. Prints backed with Photo-Cloth are flexible yet firm and they will not curl or fray.

Samples and prices on request

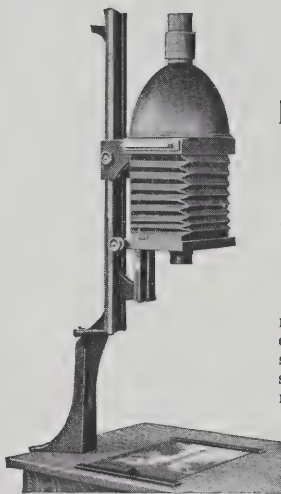
The HOLLISTON MILLS, Inc., NORWOOD, MASS.

Boston

New York

Chicago

St. Louis



THE
KORONA

**Projection Enlarger
and Reducer**

brand new

\$27⁰⁰

For 5x7 or smaller

A very strong and rigid enlarger made to operate quickly and smoothly with precision. Its negative carrier opens like a book, films are placed between two sheets of glass, and glass negatives rest in kits; springs hold either in place so

they cannot shift or get out of focus. It has a detachable lens board and back of the lens board is an orange glass exposing cap operated by a lever outside of the camera. Can be used horizontally or vertically.

*Send for our complete supply catalog
and Bargain Book—FREE*

CENTRAL CAMERA CO.

112 S. Wabash Ave., Dept. C-2A, CHICAGO, ILL.

KAN-RITE

is the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And you will get it—all of it, less a fair refining charge, if you send your Silver Residues of every description to

KANTRO-GUNNELL REFINING CO.

PORTAGE, WISCONSIN

AS WE HEARD IT

W. M. Watkins has opened a ground floor studio at Palestine, Texas.

Jos. F. Fritsch's studio, Fairbault, Minn., was damaged by fire on January 1.

C. W. Doctor is equipping a new photographic studio at Campbellsport, Wisc.

The Louvre, Inc., is the name of a new photographic studio at Akron, Ohio.

C. W. Golden, of Dallas, Texas, has bought the Rembrandt Studio, Paris, Texas.

Calvin Wheat has opened a new studio in the Esperson Building, Houston, Texas.

H. H. Holmes, photographer, Dover, Ohio, has filed a voluntary petition in bankruptcy.

Macy's Photographic Studio has opened a new studio at 216 E. Main Street, Clinton, Ills.

Mrs. Lillian House has opened an exclusive child's studio at 905 Holman Street, Houston, Texas.

Caryl & Christian have purchased the Royce studio, Exchange National Bank Building, Spokane, Wash.

L. A. Wilson, of Glendale, is equipping a new photographic studio in the Union Building, Pomona, Calif.

M. W. Wright, photographer, formerly of Dodge Center, died at his home in Hayfield, Minn., on January 18, from paralytic stroke.

Jukes, Inc., photographers, were incorporated at Billingham, Wash. M. F. Jukes, G. E. Barber and H. H. Vinson, incorporators.

Delarich Photograph Corporation, Passaic, N. J., has just been incorporated. A. J. Johnson, G. Gaskill and E. Mellett, incorporators.

The Commercial Photo Company, Vancouver, British Columbia, was destroyed by fire on January 26. Loss estimated \$5000; partially insured.

The Holliston Mills have a new photo cloth adhesive on both sides. A successful demonstration was made with the new cloth at the Eastman Kodak Stores, Baltimore, Md., last week.

Fire of mysterious origin, believed to have started in the developing room of the Litterest Commercial Photograph Company or the supply room of the Texas Photo Supply Company, both in the Freed Building, Houston, Texas, on January 3, caused damage estimated at \$10,000.

✱

The second meeting of the Professional Photographers of Cleveland, Ohio, was held on February 8, about 25 being present. Harry Elton, of the G. Cramer Dry Plate Co., gave a talk on copying and color separation. Chas. L. Abel told about the forthcoming O-M-I Convention at Cedar Point. W. J. Guest, secretary, spoke about the educational program for the year, and stated that a series of ten meetings have been planned by the board.

Avoid Lost Motion

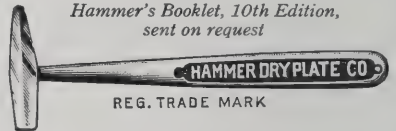
HAMMER PLATES

with shortest exposure and least effort
produce negatives of highest quality.

Permanence, brilliancy and reliability are their chief characteristics.

Coated on Extra Selected, Clear, Transparent Photo Glass

Hammer's Booklet, 10th Edition, sent on request



HAMMER DRY PLATE COMPANY

Ohio Avenue and Miami Street
ST. LOUIS, MO.

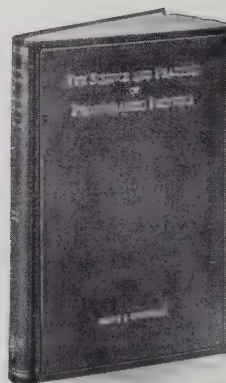
N. Y. Depot, 159 W. 22d Street, New York City

Second Edition, Revised

THE SCIENCE AND PRACTICE of PHOTOGRAPHIC PRINTING

By Lloyd I. Snodgrass, B. S.

310 pages, 54 illustrations, bound in cloth, \$3.00 postpaid



A CONCISE, readable book of practical information, not too technical for the amateur, yet comprehensive enough to be of real value to the professional. It includes formulas and definite working directions for all the more common printing processes, together with a clear, scientific explanation of the underlying principles.

For the photographer who wants to know not only HOW but WHY.

ORDER FROM

FRANK V. CHAMBERS

636 South Franklin Square, PHILADELPHIA

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1021

Wednesday, March 2, 1927

Price, 5 Cents
\$2.00 per Year

CONTENTS

Editorial Notes	259
The Receptionist—Miss I. Deal's First Customer (by the Sphinx)	261
Illustration—Harry S. Elton	263
Illustration by Karl Fischer	265
Fifty Years of Photography (C. E. K. Mees, of the Eastman Kodak Co., Rochester, N. Y.)	266
Preparing Photos for Engravers	269
Association News—That 2 Million Advertising Campaign	272
Chicago Listens In—(Illustration)	272
A Long Pull, a Strong Pull, a Pull Altogether (C. H. Claudy)	276
It Didn't Pay Him (Frank Farrington)	278
Fighting Trifles	281
As We Heard It	282
Section 8, Middle Atlantic States	282
Classified Advertisements	283

Editorial Notes

Mr. Legg's Speedy Camera

The above-named scientist finds that the speed of action of the general run of motion picture cameras is unequal to his requirements, in a line of investigation he is conducting under the direction of the Westinghouse interests.

To meet the need, as he looks at it, he has perfected mechanical devices and special films which enable him to turn out a string of pictures at the rate of 2,600 per second.

For instance, he exhibits a film of a lightning flash which gives an entirely new conception of that phenomenon.

Perhaps, in time, Mr. Legg will be able to show the speed of evaporation of a fifty-dollar bank note in Atlantic City!

A Half Century of Photography

Strictly speaking, in 1876 there was no photographic industry, while today, motion pictures can be made by the amateur with as much ease and with as little knowledge as ordinary snap shots.

Fifty years ago a photographer, when he went forth to take pictures, had to carry not only his heavy camera, but a portable dark-room in which to prepare his sensitive plates, expose them while still wet, and develop them before they had time to dry.

The photographic industry owes its development to the gelatine process, in which sensitive salts held in gelatine can be used in a dry state and therefore can be prepared by a manufacturer and supplied to the photographer ready for use.

For most purposes, the dry plate was eventually replaced by the flexible film.

A notable advance has been the discovery by S. E. Sheppard that the high degree of sensitiveness conferred by emulsification in gelatine is due to the presence of small traces of sulphur compounds.

In the fifty years that have elapsed since Clark Maxwell laid down the basic principles of color photography, and Ducos duHauron's book on that subject was

written, practically no advance has been made in that field.

It has been said that photography is the handmaid and tool of all the sciences. Telescopes made for visual observation fifty years ago, are now used for cameras. The spectroscopes of the last century are now museum curiosities. The modern spectroscope is used photographically. The microscopist is photographing what he cannot see, and is using his eye as a finder for the camera.

The X-ray opened a vast field for photography. More films are now used for photography than for portraits.

It might almost be said that the average man is more likely to have a photograph taken of his stomach than of his face!

One of the largest fields of photography is in the preparation of engravings. The rise of rotary intaglio processes and of photolithography is now threatening the half-tone process.

The photographic industry would still be a small one if it did not include that extraordinary development—motion pictures. The reproduction of motion, begun in the last century, has developed with amazing rapidity, until now it is one of the greatest industries of the world.

✱

Camera Conserves Canines

Alliterated headlines do not always make for clarity; they are just condensed labels composed to keep the item from looking topheavy. As this one requires instant explanation, we shall proceed to expound the tale at once. It is a dog's tale.

Five hundred bow-wows of all sorts and kinds from patricians to "just dogs" were cooped up in the pounds of Southern California under sentence of death, according to law. The days of their sojourn on earth were drawing swiftly to a close, for they were booked for departure by the natural gas or the water route.

At this juncture, the director of a motion picture concern evolved a big idea, paid the

taxes and took the entire lot to the snowy fastnesses in back of the San Gabriel National Forest, where a picture of the early Alaskan gold rush days was in process of filming.

A motley army of gold seekers were not over particular about the pedigree of a pooch, so long as he could pull even a little bit harnessed to a sled. So, true to the history of a gold rush, these dogs appeared in the picture pulling miner's outfits on the way to the diggings.

The head boss is a kind soul as well as a resourceful director, for he says that when the picture is done, he shall try to find homes for the dogs among the settlers in those regions.

✱

The Long Wave Infra-Red Ray

It's an old story that astronomers have been inquisitive about the planet Mars. They have hunted his surface with telescopes and spectroscopes; photographed his canals, snow caps and greening prairies. They have waved to him with needle pointed wireless messages of the most cordial nature, but so far as we have learned, he hasn't been heard from.

In disgust, probably, at his stupidity or exclusiveness or both, a bunch of University of Chicago astronomers have set out to court the planet Venus from a high spot in Wisconsin on which stands the famous Yerkes observatory.

These prying star gazers soon found out that with characteristic coyness Venus shrouds herself in a fleecy envelope of clouds impervious to the penetration of the camera's eye. In other words, the white light from the sun, reflected from the surface of the planet, affords but blurry images on the photographic film.

According to Professor Frost, boss star gazer of the observatory, recourse has been had to infra-red filters and in the use of them, clear photographic definition of the veiled goddess of the heavens has been accomplished.



MISS I. DEAL'S FIRST CUSTOMER

Little Miss I. Deal rises to greet her first customer, and with a pleasant "Good morning," walks toward her and asks her if she won't sit down. Photography is such a curious blending of art and business that it seems well, whenever possible, to adopt in the reception-room somewhat the manner of a hostess receiving a guest in her own house, rather than the purely formal and often perfunctory "What can I do for you?" By the time you have asked the customer to be seated, she is quite ready to explain the purpose of her visit, and she is soothed and rested in mind by your implication that you have ample time to take care of her and her wants. If she is only there to get her pictures, and is in a hurry, she will say, "No, thank you. I'll not sit down. I just came in to get my pictures," thus giving you her purpose without need of question from you.

This first customer of Miss Deal, however, is here to look at pictures, and Miss Deal's quiet, assured manner of showing the samples, and the samples themselves of good workmanship and spotlessly clean, inspire her to branch out from her original intention of having only her own picture taken, and include that of her ten-year-old boy. "He's at school," she says. "But I could have him here by three-thirty this afternoon if you could take him then." "That could most certainly be arranged." "Very well," says the customer. "Let me see some samples of boys' pictures." From another portfolio, Miss Deal takes the samples of boys' pictures. The samples are arranged in six groups—women, men, boys, girls, babies, and groups. Separate drawers are sometimes convenient, or separate albums, if you like them pasted or tipped in, or separate port-

folios, leather or leatherette, to give a little higher tone. There should always be one or two carved boxes, or containers of some distinctive type, for the better pictures—carbons, gums, platins, or what have you. These can be taken out with an air of extra care and appreciation, which automatically indicates that the price is high, but they are extremely desirable.

Here comes to the fore a curious kink in the customer's thought. Miss Deal shows her numerous samples of boys' pictures, but there is no boy's sample in the particular mount and finish which she has seen and decided upon for herself. In vain does the receptionist show her samples of men and girls and explain that the type of picture will be the same. Somehow the customer has gotten the impression that that cannot be a suitable finish for a boy's picture, because the studio does not boast a sample from a boy's negative in that style. So what does she do? The idea of having the extra sitting leaves her as suddenly as it came, for subconsciously she has set her heart upon that particular one and no other, and that idea has been blocked by her own misconception, so she says. "Well, I don't know that there is any hurry about having Sonny's picture taken. I have some good snapshots of him. Might as well wait till vacation, when we have more time." As this family goes to the shore for the entire summer each year, it isn't hard to see that a summer resort photographer will get that sitting, for the few scrambled days between school sessions and departure for the summer certainly do not suggest photographs. We hear much of receptionists failing to make sales, but here is a case where the receptionist had

made the sale and the work-room spoiled it. Many of us neglect to carry at all times a full line of samples, and the last thing that occurs to us is to fill our slack time with the simple but thorough keeping of everything in the studio up to the mark. Your receptionist could tell you of many instances in which that would have paid you far better than special propositions to get business. A clean towel in the dressing-room for a customer you already have means far more in satisfaction and consequent advertising by word of mouth of you and your work than you can bring into the studio by paid advertising.

Miss Deal sees quickly that to attempt to explain further about the boy's sample will only irritate the customer, so she accepts gracefully the loss of the sitting, and concentrates on the final arrangements for the woman herself. But she capitalizes the loss and endeavors to make it count for good by jotting down a note for the work-room anent the imperative need of that particular sample. A good receptionist keeps her line of samples complete at all times *if* she gets the right support from the work-room.

Now, then, the name and address and 'phone number—*always get that 'phone number*—are taken down and Miss Deal asks quietly, "What deposit are you making, please?" Here is the hitch. Often the customer has not expected to pay any, frequently she wishes to pay less than your customary deposit on the size picture she orders, and yet again she may declare indignantly that she is an old customer and she never heard of such a thing, etc., or that she is Mrs. Such-and-Such and her credit is good everywhere. To all of these, the receptionist has two possible come-backs. She can resort to the usual but irritating device of saying that she is merely an employee, and has nothing to do with the rules but to obey them, so the customer will either have to make the deposit or do without the sitting. How much better is the method which Miss I. Deal uses, as she explains to her customer, with an air of taking her understand-

ing and coöperation for granted, that the studio must pay stock bills, rent, etc., on the dot in order to discount bills and make the present reasonable prices possible? She can diplomatically add that it is so wonderful that women know so much more about business than they used to, so that they can realize that it is not a personal affront, but an economic necessity, if the firm is to remain in business. If it is a case of an old customer, who is accustomed to unlimited credit, the receptionist can enlist her sympathetic coöperation by saying smilingly that, of course, Mrs. So-and-so could do just as she had always done if she so decided, but that she (the receptionist) was trying only to look after Mr. Blank's best interests, for he was a wonderful artist and temperamentally too high-strung to be bothered with these details, but he would suffer if some one did not do it for him, and his valued customers, to whom he devoted so much time and care at each sitting, surely would not wish that. As a last point, Miss Deal suggests that it will be a great help to her if Mrs. Such-and-Such can see her way clear to do it, for it will help to influence some other old customers who perhaps have not such a clear grasp of modern business. That usually brings them 'round. Now you have spent a great deal of time on this one point, but we cannot think of a better way of spending it, in the light of some of the heavy book-accounts that some of us are carrying. Miss Deal sees a further advantage in it, in that the customer will order more when something has been paid, because the remaining total will not be so great, and we all know that proofs are brought in much faster than on free sittings.

A further deposit should be made when the order is taken. This again makes the total amount less and the customer is more able to pay the final bill at once. Miss Deal plans to say sweetly in that case, when the order has been completely taken, "Will you pay for these now, or would it be more convenient to pay only part, say, just half of the amount?" In view of the suggestion



HARRY S. ELTON

that the whole be paid, half does not seem exorbitant. There is a lot in *expecting* a deposit, and considering it your rightful due, not hesitatingly suggesting it like a kitten putting his paw in the water, nor demanding it with a loud bombastic air, which really means, "Well, I know I'm not entitled to this, but I'm going to get it whether you like it or not"—all the time fearing in your heart that you will not get it. In some cases credit is unavoidable. One man said, "Bumps has five children. A man with a family like that nowadays deserves great credit." His friend snorted, "Deserves it? Great Scott, he's got to have it!"

And with our insisting upon deposits, let us avoid all special prices. If you give an inch, you drag your own standard in the dust and cannot blame the customer for expecting an ell. A photographer hadn't paid his bill for a year. "Look here," said the stockhouse man, "I'll meet you half way.

I'm ready to forget half of what you owe." "Fine!" said the photographer. "I'll meet you. I'll forget the other half."

Having secured the deposit, Miss Deal escorts the customer to the dressing-room (there is no maid in this studio), and from thence to the light-room when she is ready. There she introduces the photographer formally, in simple words, but with an accent almost of reverence, which assures the customer that she is in the hands of a great artist and can rest content—"Mrs. So-and-So, *this* is Mr. Blank!"

The first day brings its little problems and its little triumphs, as all days will. We will be wise if we insist upon a daily report from Miss Deal, even if it only records the cash taken in, the number of sittings, and the listed orders and frame sales. Let us look at it eagerly each night *before* she goes, for it is discouraging work to make out reports that, as far as she knows, you are



As U. S. S. *Cincinnati* steamed from Brooklyn Navy Yard for southern cruise, Martin J. Kunkel, with Hammer Press Plate, photographs her passing under Manhattan Bridge

Photographers' Association of the Middle Atlantic States CONVENTION

Pittsburgh, Pa., March 28, 29, 30, at Hotel Fort Pitt

Last day for receiving prints is March 24th

LIST OF PRIZES OFFERED:

All exhibits, regardless of what prize they are entered for, or whether entered for several prizes simultaneously, *must be in the hands of the Committee by March 24*. All pictures will have to pass a competent jury before being hung in the exhibit. No pictures that have previously won prizes will be eligible in any competition. Not more than one prize will be awarded to any one photographer. In the case of the \$500 Gold Prize, pictures rejected by the jury will be returned with the entrance fee. Pictures entered for all competitions should be sent to *Grant Leet, First Vice-President, Photographers' Association Middle Atlantic States, Fort Pitt Hotel, Pittsburgh, Pa.* If wooden boxes are used, they should be fastened with screws, not nailed, and the return address should be on the inside of the cover. Stamped, addressed return labels should be enclosed with all entries. It is particularly requested that exhibits shall be sent unframed, but if framed, they must be without glass. No picture to be larger than 20 inches in either dimension. Exhibitor's name must not appear on the face of the picture or mount. Each exhibit must be marked plainly with the name of the competition or competitions for which it is entered. The above are the general rules applicable to all the competitions; special rules for particular competitions are given below:

\$500 in Gold for the *best portrait*. Open to the world. Entry fee \$2.00 for each picture. No exhibit to include more than three pictures. Must be unframed.

Schriever Trophy for the *best group of three portraits*. Open to the United States and Canada. No entry fee. No exhibit to include more than three pictures. This trophy is valued at \$600 and remains in the possession of the winner until the following convention. When it has been won three times by one photographer, it becomes his property.

John Erickson Trophy for the *best child portrait*. Open only to members of the Middle Atlantic States Association. No entry fee. No exhibit to include more than three pictures. This trophy is valued at \$50.

Dooner Gold Medal to be known as "*The Interpretive Medal*." The purpose of the medal is to try to awaken the necessity of making pictures with a purpose and not merely shooting plates at a subject and then, when the time of conventions rolls around, to run through our samples and pick out the picture we got the biggest order from and send it to the exhibition as an example of good photography, which the average

big seller never was and never will be. The rules of the award are that each contestant must write (typewritten preferred), exactly what he was trying to do when he made the picture. For instance, a portrait of a doctor, a musician, or a banker, a debutante, a young matron, or mature motherhood, in fact, any subject that the author may desire. It shall be the jury's duty to decide whether he has succeeded. Competition is open to the world and the decision of the jury is final.

Commercial Photographer Cup for the *best single commercial print* in the entire exhibition. Open to the world. No entry fee.

Treesdale Gold Medal for the *best portrait made on a Treesdale paper*. Open to the United States. No entry fee. No exhibit to include more than three pictures. Winning picture to become the property of the donor.

Towles' Gold Medal for the *best exhibit of three portraits*. Open only to members of the Middle Atlantic States Association. No entry fee. No exhibit to include more than three pictures.

Treesdale Gold Medal for the *best commercial photograph made on a Treesdale paper*. Open to the United States. No entry fee. No exhibit to include more than three pictures. Winning picture to become the property of the donor.

\$20 in Gold for the *best portrait made with the use of a mirror reflector*. Open to all photographers. No entry fee. No exhibit to include more than three pictures. Winning picture to become the property of the donor.

Johnson Ventlite for the *best photograph made with a Ventlite*. Open to the Middle Atlantic States Association. No entry fee. No exhibit to include more than three pictures. Winning picture to become the property of the donor.

Candy Competition for the *best photograph to be used in advertising candy*. First prize of \$100; second prize \$50. Donors to have the privilege of using such additional pictures as they desire at a price of \$25 each. Open to the United States and Canada. No entry fee. Winning pictures to become the property of the donor. When models are used, release must accompany each photograph.

Commercial Silver Medals. A silver medal for the *best commercial photograph* in each of the following classes: Architectural (interiors and exteriors), General Industrial, Landscape and Pictorial, Advertising and Selling. Open to the Middle Atlantic States Association. No entry fee. No exhibit to include more than three pictures.

not interested in; but if we make a practice of going over it with her, what pride she will take in each large order, in each evidence of success, especially as we are honestly interested in her own progress as well as the financial benefits accruing to ourselves. Perhaps it will be well to give her a small commission—perhaps not. We have an open mind on that subject, and would enjoy hearing from you about it.

Two receptionists from different studios met on the trolley going home. "How many orders did you get today?" asked one. "Two,"

replied the other. "I got them both at one time." What were they?" queried the first, idly. "One was to get out and the other was to stay out," was the grim reply.

Should Miss Deal grow weary of reports and detail, and forget that she is working for brighter prospects in the future, let us quote her the story of the lady who said rapturously to a great violinist, "Oh, I would give half my life to play as you do!" "Madam," he replied, "that's exactly what I did give." And he did not start by playing nocturnes, either!

Fifty Years of Photography

C. E. K. MEES

OF THE EASTMAN KODAK CO., ROCHESTER, N. Y.

Strictly speaking, in 1876 there was no photographic industry, while today motion pictures can be made by the amateur with as much ease and as little knowledge as the ordinary snapshots. The Photographer of fifty years ago manufactured his own materials and went forth to take his photographs carrying on his back not only his camera but also a portable dark room, which he erected in the field so that he could prepare the sensitive plates for use, expose them while still wet, and develop them before they had time to dry.

The process of that date was known as "wet collodion." The Photographer coated his glass with a solution of nitro-cellulose, in ether and alcohol containing iodides soluble in alcohol and immersed the coated plate in a tank containing silver nitrate solution, which precipitated silver iodide in the film. After exposure, which lasted a second or more in bright light, the plate was developed immediately with an acid reducing agent, which precipitated the silver upon the exposed iodide particles, and the remaining iodide was dissolved in cyanide solution. After a brief washing, the thin film was dried rapidly and the negative was ready for use. For printing the Photographer either prepared his own paper or bought albuminized paper which had been

coated with albumin containing chlorides and which he sensitized himself by flowing on a solution of silver nitrate. The supply of albuminized paper was the nearest approach to a photographic industry which existed in 1876.

The photographic industry owes its development to the introduction of the gelatine process, in which the sensitive salts held in gelatine could be used in a dry state and therefore could be prepared by a manufacturer and supplied to the Photographer ready for use. Wet collodion was thus supplanted by ready prepared gelatine plates and the albuminized paper by paper coated with an emulsion of silver chloride in gelatine, which could be developed in the same way as the dry plate. For most purposes the dry plate was evidently replaced by the flexible film.

At the present time the photographic industry employs some forty thousand people throughout the world, about twenty thousand of whom are occupied with the preparation of sensitive materials and the remainder with the manufacture of cameras and the wholesale distribution of the products to the retailer. Photographic manufacture is organized chiefly in modern factories producing on a large scale, and using specially designed machinery at every step

of the process. In the largest of these factories the output of motion picture film alone exceeds 150,000 miles in a year. Nearly 5 million pounds of cotton are used each year for the manufacture of film, and over 3 tons of pure silver bullion are used each week. The total power required exceeds 20,000 horse-power, and the consumption of coal is over 500 tons a day.

The industry owes its progress largely to the efforts of the chemists. This is particularly true of the production of film, the preparation of the flexible support being one of the triumphs of chemical technology. The greater part of this flexible support is made by the nitration of cotton, the nitro-cotton being dissolved and spread out to form the thin support. In addition to the nitro-cotton film, which is highly inflammable, a large amount of film is now made from cellulose acetate produced by the treatment of cotton with acetic anhydride and acetic acid.

It is only in the last few years that much progress has been made in the study of the fundamental theory of the photographic process. This has been partly because of the secrecy which surrounds the actual process of photographic manufacture and especially of emulsion-making, but still more on account of the complex nature of the chemical reactions involved. Only with the development of modern physical and colloid chemistry has it become possible to study the factors to which the sensitiveness of photographic emulsions are due and to understand the nature of photographic sensitiveness and the reaction which the photographic material undergoes on exposure to light. During the last five years, however, great progress has been made in this field, and there is reason to hope that before long a clear and coherent theory of the photographic process will be available. A notable advance has been the discovery by S. E. Sheppard that the high degree of sensitiveness conferred by emulsification in gelatine as compared with the use of collodion is due to the presence in the gelatine of small

PHOTOGRAPHS

Live Forever

traces of organic sulphur compounds which unite with the silver bromide and decompose, forming silver sulphide on the surface of the bromide crystals.

In one branch of photography, the hopes that our predecessors in 1876 might justifiably have entertained have not been realized. In 1861, Clerk Maxwell laid down the basic principles of color photography, and in 1869 Ducos du Hauron published a book in which he discussed all the processes of color photography which he could foresee at that time. Fifty years later, we must acknowledge that, while we have been able to realize the processes which du Hauron suggested, we have made practically no advance beyond them, and that color photography is still so difficult in operation that there are only a very few workers in the art throughout the entire world; moreover, the processes which we are using do not show any possibility of developing in such a way that color photography may have the widespread distribution that monochrome photography has attained. It is, indeed, generally considered by workers in photographic science that we shall eventually have to develop some entirely new system of color photography, depending upon principles quite different from those which du Hauron suggested or which have been proposed up to the present day. Of such a system we have at the present time, however, only a few slight suggestions.

The applications of photography at the present time are extremely wide. Photography is the handmaid and tool of all the sciences. The astronomer, who in 1876 would have built his telescope for visual observation, today would use it only as a

PHOTOGRAPHS

Tell the Story

camera. The spectroscopes of fifty years ago survive only in the museums and textbooks; the modern spectroscope is used photographically. The microscopist is turning to the photographic plate as a standard tool, and it is not unlikely that in the near future the microscopist will expect to photograph what he cannot see and will use the eye chiefly as a finder for the camera.

The discovery of the X-ray in 1895 opened a new field of photography which has grown to so vast an extent that at the present time more films are used for radiography than for portrait photography, and it might almost be said that the average citizen is more likely to have a photograph taken of his stomach than of his face. The radiography of the teeth is now very common, but probably in a few years radiographic examinations will not be a special operation but a routine procedure during dental surgery.

The application of aerial photography, developed to such great proportions during the war, to peace-time surveying presents considerable difficulties, nevertheless, a large amount of aerial photography is done in every country, and special apparatus and materials have been developed to suit the requirements of this work.

Perhaps the largest field of applied photography is in the preparation of engravings, and here until quite recently the wet collodion process, which was the standard process in 1876, still reigned supreme. Even now by far the largest quantity of negatives used for photo-engraving is made on wet collodion plates which the Photographer prepares and develops exactly as he did in 1876. The rise of the rotary intaglio processes and of photolithography is now threatening the

half-tone process and with it the wet collodion negative, and at the present time large quantities of photographic material are used in connection with this and other reproduction processes. Although direct color photography has not developed to any great extent, color reproduction processes have become very important, and colored prints add to the amenities of our daily life, the processes used being essentially those suggested by Maxwell and du Hauron, made possible, however, by the discovery of color-sensitizing dyes, in which great progress has been made in the last thirty years.

Whereas in 1876 the sensitivity of photographic material was limited to the extreme violet and ultra-violet region, the spectrum through which materials are useful has been extended year by year until it is now common to photograph to the limit of the visible spectrum in the red and even beyond it in ordinary photographic practice, while in spectroscopic work the infra red, as far as a wave length of one micron, can be photographed without difficulty.

The photographic industry, however, would still be a small industry did it not include that extraordinary development—motion pictures. The first reproduction of movement in the early nineties developed very rapidly until it is now one of the great industries of the world and almost everybody goes to the “movies”—so that the photographic industry, non-existent in 1876, is in 1926 dwarfed by its child. It is not impossible that a still greater extension of photography will be found in the application of the principles of motion pictures to amateur photography. — *Industrial and Engineering Chemistry.*

PHOTOGRAPHS

Tell the Story

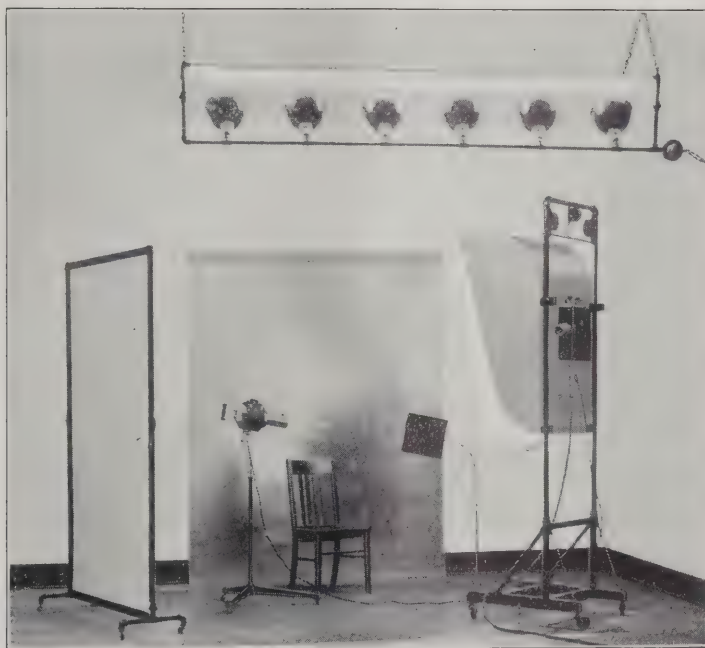
Preparing Photos for Engravers

If every photo-engraver were to issue a set of directions to his customers about how to handle photographs meant to be used as copy for half-tones, says *The Kablegram*, he would make up a list of practices taboo and practices sanctioned that would read something like the following:

First, never make any pencil marks on the picture itself to indicate the size or shape or portions to be eliminated. The only

marks permissible on a photograph are such as an artist might make in touching up certain portions to secure greater contrast or to block out parts not desired in the finished cut, or such lines as will assist the engraver in outlining the cut or making it any irregular shape. The artist's markings can usually be removed with a wet cloth, sponge or brush without hurting the picture, but pencil marks permanently mar the gelatine surface

Halldorson Studio Lighting System



Concentrating Spotlamp, a marvelously handy, attractive and efficient spotlamp, using 400-Watt T-20 Mazda globe.

Flexible Neck Head Screen, universally acclaimed as an indispensable studio convenience.

Electric Studio Lamp, the lamp that places a bank of four 1500-Watt Mazdas under the absolute control of the operator.

Overhead Light, a new and valuable member of the Halldorson lighting family, for use with groups.

*The entire system pays for itself in the electric wiring it saves.
Write today for complete information.*

THE HALLDORSON COMPANY

4745 N. Western Avenue

CHICAGO

of a photo. No amount of retouching can fully restore such a damaged print.

There is a way to use a pencil on a photo, and that is on the back or on a tissue tipped to the back of the paper and drawn across the front. If the photograph is held up against a window pane it will be found quite transparent, so that using a soft lead pencil, marks can be made on the back to indicate to the engraver just what portions are to be included and what portions excluded. The same directions can be given by the tissue paper method. This method has to be used when a mounted photo is the subject, or in any case when the picture dare not be marked up.

Frequently it is desired to use only a small part of a larger photograph, such as a head, a building, or any other single object, and many times this part has to be enlarged. With a pencil the part to be reproduced is often roughly outlined on the "good" side of the photo. When the engraver comes to make the cut he almost invariably finds that one or more of the lines will not permit enlarging it to the desired size. If the marks are erased, there is still a distinct break in the surface that is very hard to keep from showing in the finished half-tone.

Another charge against using the pencil on photos is failure, where a square finish half-tone is wanted, to outline the subject with geometrical accuracy. The engraver has a machine for trimming his cuts absolutely square and this job should therefore be left to him.

Photographs, except long panoramas, should be mailed flat. Corrugated board and strong kraft paper, generously used, are cheap insurance against damage in the mails. Mailing tubes should be strong enough to resist crushing.

Write the necessary identification on the back of the print with a soft pencil, or print it with a rubber stamp. Hard or sharp writing materials are likely to leave an impression on the gelatine side.

White and black glossy prints are best.

Sepia prints give poorest results. Prints that are not glossy show, under a magnifying glass, minute hills and valleys on the surface of the paper. These hills cast equally minute shadows even under the powerful arc lamps of the engraver's photographer.

It's the shadows that slightly "fog" the cut. The glossy prints have a perfectly smooth surface, hence can be made to reproduce with maximum sharpness and detail.

To get good half-tone printing demands a good photograph to start from. It is taken for granted that the engraver knows how to make a good cut and that the pressman knows how to print it, but neither can compensate for defects in the original photograph. Outdoor pictures are generally better than indoor exposures, but a poor lens and an inexperienced photographer will not make as good a picture, in many cases, as a high-grade lens and an experienced commercial photographer indoors. There are tricks to every trade, and photography holds more than its share.

The one thing to remember when taking pictures for reproduction purposes is that the physical eye is augmented by the mind's eye, or the imagination when looking at an image. The camera has but one kind of recording apparatus, that which corresponds to our physical eye.

When a picture is transferred to paper by the half-tone process much is lost that gives life and vividness to the photograph. The photograph itself is two steps removed from life, the negative being the first. It should therefore be the aim of the photographer, or the engraver, and of the printer to catch and hold the maximum life-giving and idea-stimulating qualities of every image destined to make its appeal through the medium of paper and ink.

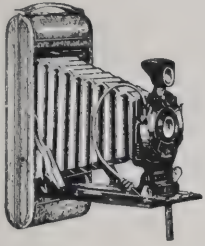
✱

"How did you get on such bad terms with Killjoy?"

"He told me to stop him if I had heard the story."

"Well?"

"I stopped him."



CAMERA

HEADQUARTERS



**AFTER-
INVENTORY**

BARGAINS

**IN CAMERAS
AND LENSES**

*Each Item in This List is Sold Subject to 10 Days' Trial
Cash Refund If Not Entirely Satisfactory*

LENSES

2" Berthiot Stytor f3.5 in Iris Mount good as new	\$10.00
5" Bausch and Lomb Zeiss Tessar f4.5 in barrel, very good condition	12.50
5" Wollensak Velostigmat f4.5 in barrel, good condition	9.00
5 1/4" Ruo Anastigmat f6.8 in barrel, good as new	6.00
5" Acme Anastigmat f6.3 in Universal Shutter, good condition	8.50
5 1/4" Carl Zeiss Tessar f6.3, in barrel, very good condition	13.50
6" Steinheil Unofocol Anastigmat, f4.5 in barrel, good as new	10.00
6 3/8" Kodak Anastigmat f4.5 in barrel, new	12.50
6 1/2" Bausch and Lomb Tessar Series Ic, f4.5 in barrel, very good condition	22.50
6" Wollensak Velostigmat f4.5 in barrel, good condition	12.50
6 1/2" Carl Zeiss Tessar f6.3 in barrel, very good condition	15.00
6 1/2" Wollensak Verito f6 in Auto Shutter, good condition	5.00
6 1/2" Goerz Dagor f6.8 in barrel, good as new	22.50
6 1/2" Doppel Anastigmat Maximar f6.8 in Compound Shutter, very good	10.00
6 3/4" Wollensak Vinco Anastigmat f6.3 in Optimo Shutter, very good condition	7.50
7" Wollensak Vinco Anastigmat f6.3 in barrel, good as new	5.00
7" Ilex Anastigmat f4.5 in barrel, very good condition	22.00
7" Cooke Aviar Anastigmat f4.5 in barrel, good as new	27.50
7 1/2" Ilex Anastigmat f6.3 in Acme Shutter, new condition	12.50
8 1/4" Goerz Dagor f6.8 in barrel, very good condition	25.00
8 1/4" Kodak Anastigmat f4.5 in barrel, new	20.00
10" Carl Zeiss Tessar Ic. f4.5 in barrel, new condition	13.00
10" Zeiss Kodak Anastigmat f6.3 in barrel, very good condition	13.50
16" Wollensak Versar Portrait Lens f6.3 in barrel, new	22.50
16 1/2" Voigtlander Heliar f4.5 in barrel, new condition	129.50
16 1/2" Goerz Dagor f7.7 in barrel, good condition	95.00

CAMERAS

2 1/4 x 3 1/4 Kodak Jr. with f4.5 B. & L. Tessar, Ilex Acme Shutter	\$18.75
A1 Auto Graflex (Autographic) with f4.5 Cooke Anastigmat, good as new	50.00

CAMERAS

2 1/4 x 3 1/4 Voigtlander Roll Film, f4.5 Heliar Lens, Compur Shutter	23.50
2 1/2 x 4 1/4 Tropical Butcher Roll Film f4.5 Carl Zeiss, Compur Shutter	39.50
2 1/2 x 4 1/4 Orion Roll Film f4.5 Carl Zeiss Lens, Compur Shutter, with Suede Case	36.50
9 x 12 cm. Kawee (Film Pack & Plates) Carl Zeiss f4.5 three Holders and Film Pack Adapter	48.00
9 x 12 cm. Glunz, f3.5 Xenar Lens, f3.5, Compur Shutter, three Holders and Film Pack Adapter	62.50
6 1/4 x 9 cm. Bergheil Voigtlander f4.5 Heliar Lens, Compur Shutter, three Holders and Film Pack Adapter	34.50
10 x 15 cm. Bergheil Voigtlander, f4.5 Heliar Lens, Compur Shutter, three Holders and Film Pack Adapter	50.00
3 1/4 x 4 1/4 Ensign Focal Plane, f4.5 Carl Zeiss Lens, with either Plate or Portrait Film Magazine	65.00
3 1/4 x 4 1/4 Popular Pressman, f3.4 Aldis lens, Focal Plane Shutter, with Graflex Back, Revolving type	67.50
45 x 107 mm. Voigtlander Stereoflectoscope, f4.5 Heliar Lens, Compur Shutter, Magazine and Case	78.00
6 x 13 cm. Voigtlander Stereoflectoscope, f4.5 Heliar Lens, Compur Shutter, Magazine and Case	98.00
3 1/4 x 4 1/4 Popular Pressman, Revolving Back Model, without Lens, including one Double Plate Holder	38.00
3 1/4 x 4 1/4 R. B. Auto Graflex without lens, very good condition	50.00
3A Auto Graflex, with Bausch and Lomb Ic., Tessar f4.5 lens, good condition	57.50
1A Icarette D, 2 1/2 x 4 1/4, with Carl Zeiss Tessar f3.4.5 in Compur Shutter, good condition	25.00
3 1/4 x 4 1/4 Goerz Roll Film Tenax with f6.8 Dagor Lens and Compur Shutter, very good condition	32.50
10 x 15 cm. Goerz Tenax with f4.5 Dogmar Lens in Compur Shutter, good as new	37.50
3A Special Kodak Former Model with f6.3 Kodak Anastigmat in Compound Shutter, good condition	19.00
3A Folding Ernemann with Carl Zeiss 2B Tessar f6.3 Lens in Compur Shutter, good condition	32.00
9 x 12 cm. Minimum Palmos with f4.5 Carl Zeiss Lens, focal Plane Shutter, good as new	75.00
10 x 15 cm. Goerz Ango, with f6.8 Dagor Lens focal Plane Shutter, good as new	37.50

WILLOUGHBYS

110 West 32nd St., New York, N.Y.



ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

ALVA C. TOWNSEND, PRES.
226 S. ELEVENTH ST.
LINCOLN, NEB.

CHAS. AYLETT, 1ST VICE PRES.
96 YONGE ST.
TORONTO, ONTARIO, CAN.

D. D. SPELLMAN, 2D VICE PRES.
4838 WOODWARD AVE.
DETROIT, MICH.

JOHN R. SNOW, TREASURER
728 S. SECOND ST.
MANKATO, MINN.

J. W. SCOTT, CHAIRMAN COMMERCIAL SECTION
205 W. FAYETTE ST., BALTIMORE, MD.

PAUL E. TRUE, CHAIRMAN N. P. E. C. BUREAU
600 W. 178TH ST., NEW YORK, N. Y.

L. C. VINSON, GENERAL SECRETARY, 2258 EUCLID AVENUE, CLEVELAND, OHIO

That Two Million Advertising Campaign

Three hundred commercial and portrait gallery owners assembled in Auditorium Hotel, Chicago, on February 14th, for the first official meeting in the \$2,000,000 advertising campaign.

Seated from left to right at the speakers' table are L. C. Vinson, Executive Secretary of the P. A. of A.; C. J. Pettinger, Chairman of the Fund Raising Committee; Fred Millis, Advertising Counsel; Charles J. Kaufmann, member of Advertising Committee, and the big smoke behind the drive in the Chicago district, ably assisted by George Daniel Stafford, at his left, representing the portrait men, and Cyril Clark, representing the commercial section.

Simultaneously with the Chicago meeting, the campaign was officially opened by State Chairmen in twenty-two states with the fund

already approaching the \$700,000 mark. Fund-raising Chairman Pettinger predicts the half-way mark will be reached by the middle of March and that June 1st will see the \$2,000,000 fund over-subscribed by photographers, stockhouses and manufacturers.

Some essential facts about the program and the campaign to raise the money are pointed out by George W. Harris, Washington, D. C., General Chairman of the Advertising Committee of the P. A. of A. He urges attention on these three important points:

Each person is asked to pay only for what he gets in the campaign.

You are not being asked to give anything. Quotas of photographers are set on the basis of circulation.

"This campaign runs over four years,



CHICAGO LISTENS IN

A Cirkut Camera for Convention Groups

Let this coming convention season find you ready to seek this profitable group business.

Sales from group negatives are entirely dependent on freedom from distortion and faithful rendering of the individual faces. With the Cirkut, be it a group of tens or hundreds, "every face is a portrait."

In addition, the Cirkut Camera No. 10 is ideal for panorams of manufacturing plants, golf courses, harbor developments, realty subdivisions and large estates.

No. 10 Cirkut Camera taking 6, 8 or 10-inch film, size 9 x 11 x 12 inches, weight 49 lbs., 27-inch bellows draw, 4 x 4 inch lens board, Turner-Reich Convertible Anastigmat Lens Series II in Double Valve Shutter and items listed in Note (*) . . . \$405.00

*With this camera are included Cirkut Gears for regulating speed, Cirkut Tripod head, Professional Tripod legs, and two Carrying Cases.

*The Cirkut Camera No. 10 is made by
the Folmer Graflex Corporation and sold by*

EASTMAN KODAK COMPANY
Rochester, N. Y.

because it will take us that long really to make the people in this country photograph-conscious," said Mr. Harris.

"Our Eastman subscription of \$400,000 is the biggest one ever made to such a campaign as this in the history of business. Who said photography had not arrived at the stage of big business, when we have more than \$600,000 subscribed before the official opening of the campaign?

"This campaign is for portrait as well as commercial photographers.

"There are two slogans.

"All the material used in this campaign and all the many selling helps that will be furnished to subscribing photographers will be trade-marked or covered by copyright. Infringements by non-subscribers will be rigidly followed up.

"Advertising is planned to start this June."

Actually bushels of letters from photographers, stockhouses and manufacturers from every state and dominion on the American continent are pouring into the campaign headquarters office as the big \$2,000,000 Photographers' National Advertising Drive gets off to a flying start.

Those who are familiar with the work and efforts of other industries to gather together a war chest with which to tell their story to the people have been astounded at the wave of interest and enthusiasm which has been taken in the business building effort by the photographers of this country. Here are a few of the many endorsements that have come into the committee:

From J. W. Scott, Chairman, Commercial Section of P. A. of A. "As Chairman of the Commercial Section of the P. A. of A., I have considered it my duty to see that the interests of the Commercial Photographer were fully protected in the National Advertising Campaign. I attended the meeting of the National Board recently held in New York with this idea firmly planted in my mind. I am fully convinced that we are going to receive an absolutely square deal in this matter.

Charles Kaufmann, of Chicago, whose zeal for the advancement of the Commercial Photographer is unquestioned, is now a member of the Committee which has the final say in all matters pertaining to this Campaign. With him as our representative in this important position, we can enter this Campaign with assurance and enthusiasm.

"Now let's lay the cards on the table. Whether you contribute or not, your business will undoubtedly be greatly benefited by this Campaign, but as a sporting proposition I feel sure that no member of the Commercial Branch wishes to get in under the tent, but would prefer to pay the full fee at the gate, which means when the solicitor from the Campaign Manager calls on you, give him your contribution and help in the biggest thing we have ever attempted."

From W. F. Oliver, 16 Elm Street, Baldwinsville, Mass. "I have read 'Teach the Millions.'

In conception, execution and presentation the campaign is a concrete demonstration of the collective ability in the industry. That any photographer should hesitate to subscribe his share seems incomprehensible. I assure you my unqualified endorsement of all details submitted."

From J. B. Schriever, 115 Washington Avenue, Scranton, Penna. "I am in receipt of the Plan Book sent me today and I am very much gratified with its contents. This advertising campaign is without a doubt the biggest real thing the Association has ever undertaken and the manner in which it is being handled assures its success. According to your plan for this campaign you are accomplishing four major objects—as I can see them:

"First:—Your four years' campaign of advertising insures its financial success to all concerned—as it is continuous advertising that pays. It indicates substantial and real business men back of the project.

"Second:—It is a dignified campaign which elevates the profession.

"Third:—It creates a buying interest in photography, universally over the entire United States, and last but not least, it gives the average photographer a standing which he has never had before—as he is backed up by the National Association. This should mean an incentive for him to do better work, to maintain this standing, resulting in a better remuneration for the product of his studio.

"I see no reason why the campaign should not be a tremendous success and the fund should be over-subscribed and there is no question but what it will be, when photographers, little and big, fully understand the real value they will receive from the same."

READY NOW!

Retouching and Finishing for Photographers

By J. SPENCER ADAMSON

\$2.00, Postpaid

YOU can learn the art of retouching and finishing with this new book. It shows you how to *minimize* the unintentional defects and how to *emphasize* the good features of the work of the photographic artist.

If you do your own work, or if you work for the trade, you will find J. Spencer Adamson's book deals authoritatively with the subject. He has packed 124 pages with principles and methods evolved from 25 years of practical experience and wide research. He gives the "before and after" of retouching and finishing.

Section I . . . Retouching Negatives

Section II . . . Finishing in Monochrome and Color

Appendix . . . Formulas, System in Trade Retouching

Can you afford to be without it?

FRANK V. CHAMBERS, 153 N. Seventh St., Philadelphia

Please send me, postpaid, "Retouching and Finishing for Photographers." Enclosed is \$2.00.

Name

Address

You'll never know 'till you've tried them!

THERE is SOMETHING unusual about *Mallinckrodt* Photographic Chemicals. Try a small order and be prepared for the revelation.

The Container Open ∴ clean, beautiful granulated salts, free running, easy to weigh, quick to dissolve.

The Solutions ∴ clear as crystal, no sediment or cloudiness, no caking in the bottom of containers.

Your Results ∴ everything your emulsion contains brought out to a beauty that pleases both you and your customer.

Life of Solutions ∴ they'll give beautiful results for a length of time that will surprise you.

The chemical principles behind these facts are the Trade Secrets of Mallinckrodt Chemical Works. They are the reason for the uncompromised quality and leadership of these superior photo chemicals.

Write us about our group sample offer

MALLINCKRODT CHEMICAL WORKS

ST. LOUIS ∴ MONTREAL ∴ PHILADELPHIA ∴ NEW YORK

Reliable Photo Supply Houses

Eastman Kodak Stores, Inc.
(Formerly Glenn Photo Stock Co., Inc.)
183 Peachtree Street, Atlanta, Ga.

Burke & James
Manufacturers of Rexo and Ingento Products
223-225 West Madison Street, Chicago, Ill.

Central Camera Co.
Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores Co.
(Sweet, Wallach & Co.)
133 North Wabash Avenue, Chicago, Ill.

Norman-Willets Photo Supply
Studio—Finishers—Engravers—Dealers' Supplies
318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co.
Photographers' & Photo Engravers' Supplies
208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc.
(Formerly Standard Photo Supply Co.)
213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc.
223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop
Everything Photographic
424 Grand River Ave. West, Detroit, Mich.

Zimmerman Bros.
(Eastman Kodak Co.)

380-384 Minnesota Street, Saint Paul, Minn.

Hyatt's Supply Co.

417 North Broadway, St. Louis, Mo.

W. Schiller & Co.

6 S. Broadway, St. Louis, Mo.

Eastman Kodak Stores, Inc.
356 Madison Ave., at 45th St., New York

R. J. Fitzsimons Corporation
Autochrome and Ilford Products
75 Fifth Avenue, New York City

Medo Photo Supply Corp.
Phones—Chickering 3843 and 3506.
223-225 West Forty-Sixth Street, New York

George Murphy, Inc.
57 East 9th Street, New York City
Our Monthly Magazine "Snap Shots" Free

Charles G. Willoughby, Inc.
Everything used in Photography
110 West 32d Street, New York

Eastman Kodak Stores, Inc.
(Formerly John Haworth Co.)
1020 Chestnut Street, Philadelphia

Bell Photo Supply Co., Inc.
(Eastman Kodak Co.)
410 Wood Street, Pittsburgh, Pa.

"A Long Pull, a Strong Pull, a Pull Altogether"

C. H. CLAUDY

"We've got to hang together," cried the bandit, excitedly, "for if we don't, we'll hang separately!"

How many employees on your payroll? Operator, dark-room man, printer, receptionist, office boy?

Do they "hang together?" Do they all pull the same way at the same time, or do some of them pull north while the rest try to go east?

The establishment in which every one pulls in the same direction at the same time is the one in which something moves forward.

It's known as team play. It has been demonstrated time and again that a team which plays together can beat a team of much better players who don't pull together. It is extremely doubtful if a baseball team composed of, let us say, Stanage, catcher;

Chase, first; Lajoie, second; Evers, short; Baker, third; Cobb, Speaker and Ruth, with Johnson pitching, could beat any world series winner of the last ten years, *unless* they practiced long as a team and learned to subordinate their individual brilliancies to the good of the team. Time and again a pair of tennis players, neither one of which could beat either of their opponents, has won in doubles because of carefully practiced team play. The All America football team couldn't beat a second-rate college eleven without practice as a team.

And the fighter beats the boxer nine times out of ten—the man who goes in to win is a better man than the one who goes in to demonstrate how clever he is!

It's only too easy for the team in a photographic establishment to pull different ways. What sort of negatives will the printer get

PITTSBURGH CONVENTION

The Photographers' Association of the Middle Atlantic States
FORT PITT HOTEL

March 28th, 29th and 30th, 1927

The splendid list of prizes and the brilliant program already assured will make this an outstanding Convention.

Concentrated Business, Art and Inspiration

are crowded into the short three days.

THE Picture Exhibit will grip the attention and doubtless dominate all else. It will be an education in itself.

Go to this Convention by hook or crook, but if you want to get the most out of it, SEND a print and strive for a prize.

The time is short, but often the *best* things are done when the spur of quick action is present.

Details in full in all Trade Journals. Programs ready soon. Watch for news items in every issue.

HERE is outline of program:
The subjects—

1. Art, Advertising, Business.
2. Telephone Photographs,
3. Halftones, Receptionists.
4. Newspaper-Cooperation.
5. Retouching and Demonstrations.
6. Prizes, Stunts and Fun at the dinner.

Some of the Speakers:

Leah Moore, Jack Turner, Lee Redman,
Dr. Petty, Pettinger, Scott, Towles,
Harris and Kossuth.

if the operator and the dark-room man don't work together? If the operator has worked for a delicate shadowy effect and the dark-room man uses a concentrated lye for developer, what can the printer do? If the negative is right and the printer insists on his ideas, and puts in snap where delicacy is wanted, or insists on delicate tones where a strong and virile print is wanted, how can the boss make a reputation? If the delivery boy is half an hour late with the package promised before train time, the entire efforts of operator, dark-room man, retoucher, printer and boss, are all wasted.

There are many things that make a team pull apart, and only two or three that make them pull together. Nothing makes any team pull apart more quickly than any feeling that the leader is not competent. A baseball nine, no matter how good the players are, never has and never will win continuously under the direction of an unpopular or dictatorial and unfair leader. When Bucky Harris took hold of the cellar dwelling Senators, who had never even got within smelling distance of a pennant, his first act was to build up his reputation with his players of being fair and hard working. Harris never said "Go and do it." His cry was "Come on; we can do it!" His playing was such as to win the respect of his mates—his leadership won their admiration. They played their heads off and won—over better teams!

The photographer who wants his help to pull with him has got to have their respect and their admiration. He cannot come down at ten in the morning and play golf all afternoon, and expect enthusiastic promptness from the office boy! He cannot lose his temper with an unruly woman customer who wants the moon, and expect his receptionist to care much about being tactful and gracious. He cannot criticise a lighting if he cannot make a better one himself, and expect attention from his operator. He cannot expect his dark-room and printing room force to do their work as well

The "Two-Way" Shutter

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.
KALAMAZOO, MICHIGAN

KAN-RITE

is the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And *you* will get it—all of it, less a fair refining charge, if you send your Silver Residues of every description to

KANTRO-GUNNELL REFINING CO.
PORTAGE, WISCONSIN

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Artcraft Studios, Inc., 3900 Sheridan Road, Chicago.



GOERZ

"Dogmar"

f:4.5 f:5.5

The lens of extreme high speed and brilliancy without flare or coma.

Ask Your Dealer

C. P. Goerz American Optical Co.
317 C East 34th Street - - New York City

P. H. KANTRO PORTAGE, WIS.

Highest Prices paid for your old negative glass and portrait film.

Write for prices and instructions before shipping.

as they can, if he is indifferent to their comfort, or insists that they pare the cheese to save the cost of chemicals.

There are two stores, of about equal convenience, near my office. One is about five times as big as the other. The big department store has a reputation everywhere for extreme courtesy and for the willingness of its clerks to assist a customer. The other store is just a "get the money" store.

The reputation of the store—which is what made it big—came from just one man, a leader who was able to inspire his subordinates with the idea that if every one pulled in one direction, every one would prosper. The direction in which all were to pull was that of a satisfied customer.

The obvious ideal of the other store is to make the sale and get the money.

The application is obvious. If all a photographer's work-force pulls in the direction of making the best possible pictures, they will have more pictures to make. If then, they personally profit, either by participation in the profits or raised salaries, they have an added reason for wanting to keep on pulling together.

But they cannot do it without leadership.

The first hand on the rope has got to be that of the boss.

It's better to hang together than by yourself!

Think it over—and this means employee as well as the boss.

It Didn't Pay Him

FRANK FARRINGTON

"I no longer notice your advertisement in the papers," I remarked to a photographer of my acquaintance.

"No, I stopped running it. It didn't pay me. I don't suppose half a dozen people ever came in and said anything to show that they were patronizing me because they had seen my advertisements."

There's a photographer who has probably saved the cost of his advertising space, or most of it. I don't think advertising did pay him. Not because people did not come in and say they had read the ads, but because the kind of advertising he used was the sort that would not help to bring in the people.

You might find his space occupied with a message like the following: "We are too busy to write an advertisement this week, but don't forget we are giving the best values in up-to-date photography," or the still shorter, "Watch this space next week!"

At best his advertisements were merely in one form or another invitations to come to his studio and see what he could do for you. He never sat down and studied over the copy for an ad that would arouse readers' interest in having some photographs made in order to

give pleasure to relatives, nor in order to make suitable use of them in business affairs. He did not tell about some type of photograph that was new and exceptionally artistic and that would show off a handsome gown for all it was worth.

There may be some virtue in running in the paper a card that reads:

JOHN B. DOE
Artistic Photography
98 Main St.

Such a card may catch the eye of someone looking for an announcement of a studio, wondering where to go to get some pictures made—but the chance of such a thing happening is remote. The advertisement that conveys no interesting information, tending to make the reader want photographic services, does nothing more than remind people of the existence of a certain studio. It is doubtful whether such an advertisement will bring returns sufficient to justify its cost. It might if it were not for the much more aggressive advertising of competitors.

Advertisements should be written and rewritten. They must be made interesting and they must make people want photog-

raphy. It is not so easy. Leaving the preparation of an advertisement until it is time for the copy to go to the printer's means sending along a half-baked ad. The writing ought to be done in advance, preferably according to a prepared schedule, with plenty of time for doing the work carefully. "Easy writing," said Richard Brinsley Sheridan, "means curst hard reading."

✱

Fighting Trifles

What a world of trouble, time, and nerve irritation would be saved, if men and women would learn to never mind trifling annoyances!

Only the other day we overheard one boy telling another what a third boy had said about him, and urging him to "lick him."

"Oh," said the second boy, "tisn't worth minding! He knows it isn't so, and I won't stoop to his level by taking any notice of it."

We inwardly thought:

"That's a wise head on young shoulders."

It reminded us of two men, one of whom started on a foot journey of one hundred and fifty miles or so. Two days later, the other man followed on the same road, and on the fourth day overtook the first one.

The latter remarked:

"This is the worst and slowest road I ever traveled. There is the greatest lot of snarling, barking little dogs I ever saw, and it has taken half my time to drive them off."

"Why," said the second man, "I didn't pay any attention to them, but came right along as if they weren't there."

Half the time of many men is wasted in fighting trifles.

A certain circuit judge was always sure of meeting some cutting or sneering remarks from a self-conceited lawyer, when he came to a certain town in his rounds.

This was repeated one day at dinner, when a gentleman present said:

"Judge, why don't you squelch that fellow?"

The judge, dropping his knife and fork, and placing his chin upon his hands and his elbows on the table, remarked:

"Up in our town, a widow woman has a dog that, whenever the moon shines, goes out upon the steps and barks and barks away at it all night."

Stopping short, he quietly resumed eating.

After waiting some time, it was asked:

"Well, judge, what of the dog and the moon?"

"Oh, the moon keeps on shining!" he said.

✱

"Will you give me a kiss?"

"I thought you had a reputation as a go-getter."

✱

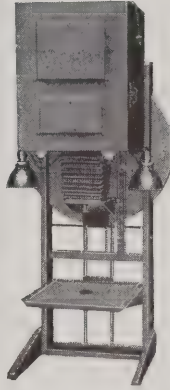
Magistrate—"Why did you assault this man?"

Organ Grinder—"He abusa da monk."

"What did he do?"

"He talka rough to da monk; he tella heem he looka like me."

The Bordertinting Projection Printer



will ENLARGE,
REDUCE and
TINT the BORDER
same time the picture
is printed.

For Copying, making
Lantern Slides and
Opals it has no equal.

Prices—without lamps

5 x 7	\$225.00
8 x 10	325.00

B. & L. MANUFACTURING CO.

1702-1706 LIGHT STREET

BALTIMORE, MD.

Chemical Common Sense—

ALL PHOTOGRAPHERS NEED IT

Some are born with a chemical sense, others have it forced upon them in the high-school days, while others acquire it easily through

Materia Photographica

By ALFRED B. HITCHINS, Ph.D.

A handbook of concise descriptions of the chemical substances used in photography.

- I. International Atomic Weights
- II. General Chemicals and Raw Materials
- III. Developers
- IV. Dyes: Sensitizing; Desensitizing; Filter; Filter Transmission Tables; Filters for three-color work; Filters for the dark room; Dyes for tinting motion picture film, lantern slides, and transparencies
- V. Conversion Tables
- VI. Conversion Rules

Paper covered, it costs only 50c. Cloth covered copies are \$1.00 each. Your copy will be mailed out the same day we receive your order if you use the little coupon.

— TEAR OUT COUPON —

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia, Pa.

Enclosed find { 50c Paper } for Materia Photographica.
 { \$1.00 Cloth }

Name

Address

AS WE HEARD IT

G. C. Madel has bought the Livingston Studio at Monroe, Mich.

Merle Owings has bought the McKnight Photographic Studio at Taylorville, Ills.

Mrs. L. M. Marker has purchased the Hersch Photographic Studio, at Ashland, Ky.

B. C. Palmer, formerly of Waco, Tex., has bought the Hoyt Studio at San Saba, Texas.

T. R. Palmore, formerly of Glasgow, Ky., has bought a half interest in the Grubbs Photographic studio, Jonesboro, Arkansas.

R. V. Wilson and E. R. Rollins have opened a new photographic studio at Minerva, Ohio, under the name of Wilson Studio.

Leonard M. Walker, of McPherson, has bought the Sunflower Studio at Larned Kans., and will run it as a branch of the McPherson Studio.

R. M. Irwin and Roy Dunning, formerly of Los Angeles, are equipping a new photographic studio in the Spencer Building, Oceanside, Calif.

✱

Section 3, Middle Atlantic States

A. A. Bosshart, of York, Pa., Secretary-Treasurer of Section No. 3 of the Middle Atlantic States, writes us an interesting meeting held at the studio of George Wolf, of York, with an attendance of sixty members.

The meeting was opened with a business session, followed by a dinner at the Weber Hotel, and then the return to the Studio, where the balance of the meeting was held. Being the first meeting of the year, election of officers took place, with Norman Guth, of Carlisle, President; C. W. Simon, of York, Vice-President, and A. A. Bosshart, Secretary and Treasurer.

A. H. Diehl, past-president of the P. A. of A., was the first on the program, giving a splendid and helpful talk. Following this was a talk by L. C. Vinson, the General Secretary of the National Association on the "Ins and Outs of the National Advertising Campaign" and how the campaign is going to be put across. George W. Harris clinched the idea of the National Advertising Campaign in a practical manner.

The Eastman Kodak Company sent to the meeting a number of photographs which were carefully studied by the members. The silver loving cup donated the Section by J. B. Shreiver, of Scranton, was much in evidence at the meeting. The cup is to be given to the member in the section making the best photograph during the year.

✱

Tramp—"I've asked for money, begged for money, and cried for money, lady."

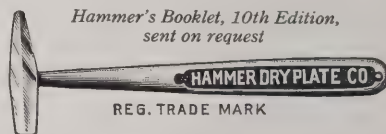
Lady—"Have you tried working for money?"

Tramp—"No, lady. I'm doin' the alphabet, an' I haven't got to 'w' yet."

**SPEED
FOR
BETTER
RESULTS**

HAMMER PLATES

with shortest exposure and least effort, produce negatives of highest quality. Speed, Uniformity and Brilliancy are their Chief Characteristics. Coated on Extra Selected Photo Glass.



**HAMMER DRY PLATE
COMPANY**

Ohio Ave. and Miami St., St. Louis, Mo.
159 W. 22nd St., New York City



**In the Service
of the
Profession**

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

Our Specialties:

**ENLARGING IN ALL ITS BRANCHES
DISTINCTIVE PORTRAITURE WORK
WATER COLORS
OIL PAINTINGS
OIL EFFECTS
ART PRINTS
ASTRO TONES
GUM PRINTS
PORCELAIN MINIATURES
IVORIES**

Write for price list No. 8.

Consult Blue List No. 2 on Specialty Work for your Amateur Trade.

BLUM'S PHOTO ART SHOP, Inc.
1021 North Wells Street CHICAGO

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1022

Wednesday, March 9, 1927

Price, 5 Cents
\$2.00 per Year

CONTENTS

Editorial Notes	291
The Receptionist—Miss I. Deal shows proofs (by the Sphinx)	293
Illustration—Max Rosen	295
"Mother's Day," May 8th—Your Big Opportunity	296
Middle Atlantic States Convention	298
"In the Light of the Silvery Moon"—Illustration	301
The Witch's Eyes (C. H. Claudy)	302
Visual Photographs	303
Association News—P. A. of A. School	304
The Advertising Campaign	306
Professional Photographers of New Jersey	307
What "Commercial Delivery" Means in an Insurance Policy on a Pleasure Car (Elton J. Buckley)	308
A Universal Warm-Tone Developer	310
Laws You Break, Break You (Frank Farrington)	313
As We Heard It	314
Professional Photographers' Club of New York, Inc.	314

Editorial Notes

The News in the Ads.

Did you notice the Home Portrait Lamps advertised by Halldorson for those special jobs; that the Gross Photo Supply Co., Toledo, Ohio, is specializing in mountings for Mother's Day; that Agfa Products are handling films for all uses; that the Central Camera Company, Chicago, is making a drive on the Folmer Multiplying Back for View Cameras; that the Hammer Dry Plate Company refer to speed plates; that the Illinois College of Photography, Effingham, Ill., tell of the method of training; that Kan-Rite, the silver precipitant made by Kantro-Gunnell Co., Portage, Wisc., will save you dollars in your hypo waste; that Jas. H.

Smith & Sons Co., Chicago, tell about the new Victor Flash Powder; that the Beattie Hollywood Hi-Lite Company, Hollywood, Cal., show samples of work done with Beattie's Hi-Lites; that the Holliston Photo-Cloth is self-adhesive for backing photographs; that the Eastman Kodak Company tells about Portrait Films, Portrait Bromide, Vitava paper, Crystal Pyro and Eastman Plates; that the Reliable Photo Supply Houses are ready to cater to your wants?

Read the ads—they're news.



Patriotic Photography

Long before the construction of the Erie Canal, built across the state of New York and opened in 1825, connecting the waters of the Hudson river and the Great Lakes, the famous Cherry Valley Turnpike carried travelers and trade from Albany, N. Y., westward through the country made famous by James Fenimore Cooper in "Leather Stocking Tales."

Descendants of the early settlers along this old wagon route have, in friendly competition, photographed picturesque turns of the old road, old bridges, stone arches and colonial dwellings.

The pictures selected by the Cherry Valley Turnpike Association for presentation to the state legislature, accompanied by

statistics of motor traffic, have materially aided in securing appropriations for resurfacing the old pike and restoring its century old prestige as an important artery of travel and trade.

Here is another instance of the swing of the pendulum. The canal, in its palmy days, was the wonder of the nation. Then came the railroads paralleling the canal and largely absorbing its traffic. Grass grew in the pike.

Now, the canal is a "has been," and the railroads have lost heavily in local freights and travel due to the buses and trucks on the pike which enjoys a new lease of life due largely to the influence of patriotic photography.

*

The Storys of Texas

As between a full page ad and a modest, retiring little wood-violet of a card in a corner—what a whale of a difference in the impression upon the public! The big advertisement not only bids right out loud for business, but seems to carry with it confidence that it will win patrons. Marshal Foch has said that it's the *will* to win that wins battles. Business and professional life in this age is a fight all right, and the timid are licked even before they start.

We are moved to these full throated philosophications by the display ads of the Storys of Wichita Falls, Texas; ads that hit you right in the eye.

The popular title of the headquarters of the Storys, is Story's Studio in the Kahn Building, where J. L. Story manages, and a branch is in charge of Harold Story, his able son, located in the Ward Building and known as the S. and S. (Story & Son) Commercial Studio.

The Storys have the big idea in making the Story photographic enterprise comprehensive. The staff includes specialists in studio portraits, in home portrait service, commercial camera work and in a carefully arranged Kodak service.

Bridal parties will be called for, escorted

to the studio and returned home in the company's cars without extra charge.

Patrons arriving at the studio in their cars will be met by service men in the employ of the company, their cars parked and returned to the studio entrance at command.

Altogether, it looks to us as though wants that the Storys have not anticipated, have not yet been discovered.

"It pays to advertise."

*

Photographing Mount Everest

It is comforting to be informed that another expedition to win the summit of the highest mountain in the world will not soon again be attempted. The toll taken of lives and the inevitable damage to the constitutions of the surviving explorers, is out of all proportion to the scientific value of the results obtained.

The priests of the monastery guarding the approach to Mount Everest have forbidden another visit from white men, according to Captain Noel, the official photographer of the last expedition.

It would seem that everybody should be quite satisfied to have a look at the pictures of that terrible mountain: "stills" depicting that majestic mass, lifting its head far up into the blue and motion pictures of death-daring mountaineers fighting their way in blizzards.

Captain Noel's informing slides and reels, together with his able discourse, make it possible for all and sundry to visit Tibet's boss hillock without having to wear eight suits of clothes and supply their bellows from a flask of oxygen.

*

Don't let anyone tell you that it is advertising to pay for space on the hotel register, a public thermometer, a hotel desk or call-board, or on some other private or semi-private device which is promoted for the advantage of everybody but the man who pays the bill.



MISS I. DEAL SHOWS PROOFS

Just what to do about those proofs so that Miss I. Deal can present them with a smile to the customer and declare that they are splendid is quite a problem. If we don't retouch them, anyone past childhood is pretty sure to see lines that are invisible in life, at least to the individual concerned. And it is pretty cold comfort to hear the receptionist say that, of course, these hills and hollows will not appear in the finished pictures. The customer has no proof of this, and her natural skepticism may mean a small order "until she sees how they come out." How many times we have heard this! How can we expect Miss I. Deal to collect at least half of the order price at the time the order is placed if the customer is both disappointed and dubious? It is like telling a milliner to make up a blue hat, and when you drop in to see how it is coming along, you find it is a bright red. Would it ease your mind any to have the milliner say: "Oh, this is just to give you an idea of the general shape and whether it is becoming. It will be blue when it is delivered to you. Twenty dollars down, please."

It will pay us to do careful proof retouching, but we are not fully persuaded of the advisability of Veltex proofs. They are dangerously likely to look better than the finished prints, especially if the latter are not particularly high-priced and on only medium-grade paper. We want to deliver personally all the proofs that we can in order to save postage, and because it gives us one more opportunity for pleasant contact with that customer which may result in larger orders and continued patronage. On the other hand, even Miss I. Deal is going to dread the moment when the customer

eagerly takes her first look at the proofs, unless we put much time and thought upon making them as attractive as possible, for it is human nature to be disappointed with the vision of ourselves as we really are, or nearly so. Somehow we all manage, in spite of mirrors to carry round with us, a comfortable assurance that we are not so very hard to look at. Proofs are disillusioning until someone of the family or friends sees them and exclaims over their beauty. This puts our ego in its proper place and our conceit is sufficiently chastened to permit us to see merit in the work. However much little Miss I. Deal would like to see the customer walk out with her proof bag without opening it, she should, whenever possible, look them over with the customer, and then suggest that she take them home and look at them several times before attempting to make a choice.

You know, we are devoted to the old red proof paper for one very good reason. Here comes a demonstration of it now. A lady brings in her proofs and says smilingly to Miss Deal: "My husband and I were both delighted with the pictures of the baby. We liked two poses in particular, but we want to get your advice before deciding, because, of course, this is your business and you may see things that we would not notice." Now all of these proofs are more or less on a par, but Miss Deal's quick eye notes that two of them are darker than the others and she knows that these have been subjected to the longest and probably most favorable scrutiny. She makes sure that they are not moved or otherwise unattractive, and then says that they would both make charming pictures. Mrs. Blank is naively delighted

that their tastes coincide, and a disillusioning explanation is unnecessary.

Here comes a customer who complains that the expression of the face is lovely in her proofs, but Mr. Blank certainly should have known better than to let her legs show to the knees—she had to sit just so and couldn't look down, and he should have seen to it, etc. All this in spite of the fact that her skirt couldn't have more than tickled her knees when hanging perfectly straight. Not long ago a woman said indignantly to her husband, "John, what would you call a man who hid behind a woman's skirts?" "A magician!" answered John, and fled. Times change so that poor Mr. Blank can't tell intention from accident. "A few years ago being knock-kneed was a misfortune. Now it's a dance." Well, to get back to our customer, Miss Deal does her best to indicate that a real artist like Mr. Blank is, of course, all wrapped up in that illusive something called personality that he wishes to catch in just the most characteristic expression, and he is naturally unable to concentrate upon knees at the same time. She stresses the beauty of expression and discounts the unattractiveness of the drapery. Of course, a better plan is to try to interest the customer in a different proof. If both of these attempts fail, Miss Deal will offer a resitting without charge. In a way this does not seem fair to Mr. Blank, for he certainly is not responsible for the kind of clothes she wears, but it is good business, nevertheless, and it will be much better for him to make more negatives with a cheerful grin, even joshing her a bit for being so foolish, than to betray resentment at the injustice. Miss Deal makes her feel that the resitting is gladly given, but that it really is a very particular favor to give it without extra charge in such a case, and in this way she is automatically obligated to place a nice order, and in nine cases out of ten will not only do so, but will tell others what special consideration she received. We want to give real service in the first place for the joy of giving it, and in the second place we are quite

justified in seeing that the customer appreciates it.

Poor Miss Deal is up against quite a proposition with Mrs. I. M. Sore, who comes in next. Mrs. Sore flings a really lovely set of proofs down upon the table with an indignant snort, and refuses to see merit in them because Mr. Blank didn't make her the way she asked him to. Here is a grievous error that the really good photographers make. The mediocre ones are not so liable to it, for they have not the conceit that too often accompanies genius, and they want to please the customer rather than themselves. How easy it is, if a customer asks for a pose that the photographer knows will not please her when she sees the result, just to make one or two that way and call her attention to it at the time, and then go on and make the correct exposures. She will see her mistake and will appreciate your forbearance in not making her feel the inferiority of her concept of art by refusing to follow her ideas. Why not make a friend instead of feeding an already swollen ego? In this particular case, Mr. Blank says despairingly to Miss Deal in private that the thing she wanted was evidently derived from some hectic movie, and with a lady of her generous proportions, simply couldn't be done. We are so prone to say things can't be done.

Sometimes, while taking an order, Miss Deal suggests enlargements, or frames for certain prints, or color work, but in general she leaves such suggestions until the original order is completed. There are several reasons. One is that the customer is so likely to take a large picture, for instance, *instead* of other prints she originally planned to have, and that doesn't swell the order a bit. Then, too, if the customer refuses, it prevents Mr. Blank from trying it on speculation when she comes in for her finished work; and that is a pity, for framed test prints (sold for the price of the frame) or framed or unframed enlargements always *look* better than they *sound*, hence they are most profitably sold on sight, and they cost you only your paper and time spent in fram-



NICKOLAS MURAY

MAX ROSEN

From the One Man Show at The Camera Club, New York

ing—just enough to hold the picture in the frame. It can be backed quickly if bought. Colored prints, miniatures, etc., are more expensive speculation, because they involve the cost of painting. They are also more difficult for Miss Deal to handle, for the coloring must be accurate and this is hard to remember after the customer leaves or to jot down unnoticed.

Before each customer departs, when the order is placed to her satisfaction, Miss Deal writes out the order on an order pad made out in duplicate, and the customer signs it; Miss Deal explaining that this is the customer's protection in case of any mix-up in the order—wrong negatives retouched—or overcharge made through a bookkeeping error. It is unnecessary to add that it is the studio's best guard against a mistake on the

customer's part, and even deters her from changing her mind about the order before receiving it. Of course, if a customer does 'phone in the same day that she has placed her order and say that she wishes to make some changes, Mr. Blank would be unwise to hold her to her signed order slip, but the mere fact of having signed something makes her far less likely to attempt this. There is something so definite about the written word. A wife said to her husband: "What are you burning, dear?" He replied: "The letters I wrote you before we were married." She was aghast. "You heartless wretch!" she cried. "Have you no sentiment at all?" "My dear," he said, "I'm doing this for your sake. I'm trying to fix things so that if I die nobody can dispute my will on the ground of insanity!"

"Mother's Day," May 8th—Your Big Opportunity

We have quite a bit to say about advertising for "Mother's Day" because we think it is necessary to get such advertising started as early as possible so that people may have time to think the matter over and have portraits made.

The more often they have the idea suggested by your advertising the more firmly will they be convinced that it will be a mighty fine thing to have a portrait made to send to mother on the day that has been set aside to honor her.

Since the "Mother's Day" idea originated, sentiment for its observance has been growing stronger every year but the public seldom sees any publicity regarding the actual date until the week preceding, which does not give sufficient time for having portraits made.

The florist has made the most of his advertising opportunities but he doesn't sell flowers a month in advance of delivery so it is up to the photographer to advertise "Mother's Day" early.

To the mother who has seen her children grow up, get married and establish homes of their own, the sentiment of those remem-

brances—portraits of her children, made specially for her—means more than the most costly gifts they might buy.

In addition to newspaper advertising or letters there should be some form of display case advertising. A neatly lettered card will be read if there are just the few words necessary to suggest portraits for "Mother's Day."

If you have an idea for an illustration to accompany your copy it will attract considerably more attention. We have made such a picture and will be glad to mail you one for your display case. The print is 8 x 10 and is dry mounted on double weight backing paper. A reproduction of this print is shown.

If your specialty is portraits of children you might make a picture of a child presenting Mother with a photograph while "Dad" looks on, suggesting that he has taken the child to the photographer for a portrait and that Mother is really being surprised.

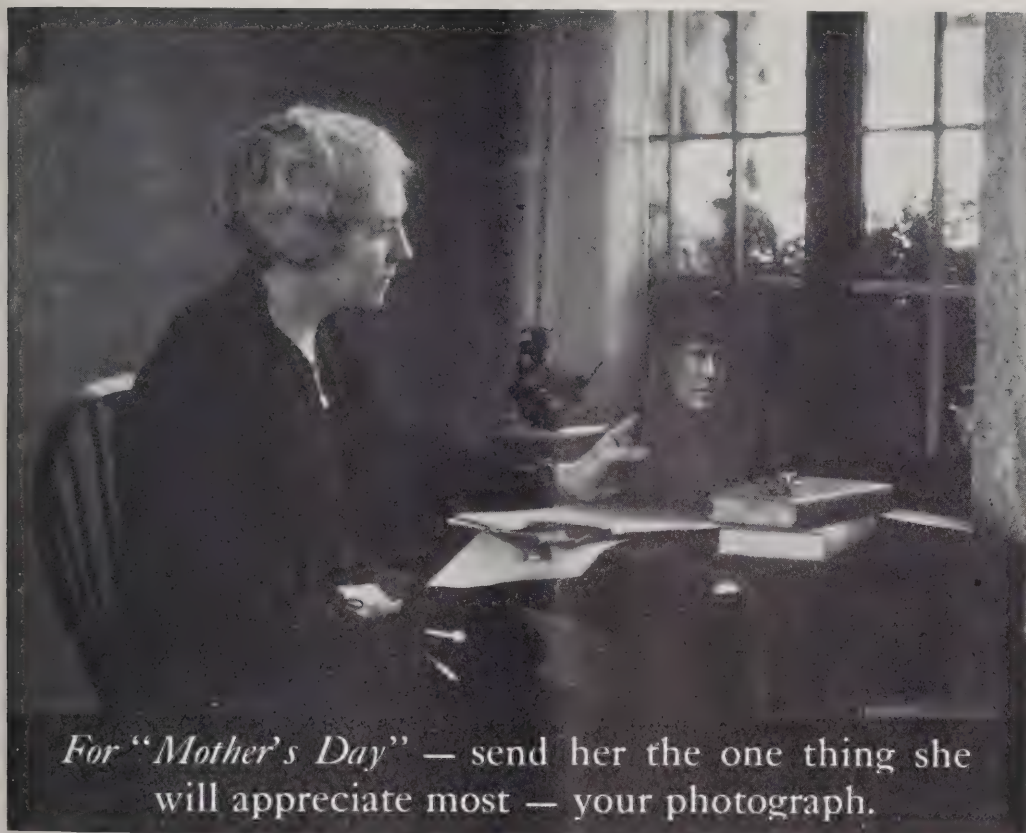
Story-telling pictures such as these are used by advertisers in the magazines, and while it is true that they are made by photographers who specialize in such work,

there is no reason why the portrait photographer should not make pictures which will suggest the desirability of having portraits made.

With consistent advertising which keeps reminding people that "Mother's Day" places an obligation upon them to make some special effort to contribute to Mother's happiness, and that nothing will please her so much as a photograph of each of her

The logical solution of this gift problem is the photographs you can supply—Mother cannot buy them and only her children can give them. That's why photographers should make an unusual effort to develop this business for themselves and for Mother's happiness.

Drop us a card and we will send you an original photograph of our illustration for your display case. Address Advertising



Courtesy Eastman Kodak Co.

children, it will only take a few years to make "Mother's Day" as big an event in your business as Christmas.

At Christmas time you have the competition of every merchant in your town. Presents must be bought for all of the family as well as friends. But when the sentiment of the occasion is all centered on Mother, the gifts from her children must be those that express thoughtfulness and devotion.

Department, Eastman Kodak Company, 343 State Street, Rochester, N. Y.—*Studio Light*.

Z. T. BRIGGS' OFFER

The Z. T. Briggs Photographic Supply Company, Kansas City, Mo., send us samples of carefully prepared advertising for Mother's Day, and will furnish a complete advertising service at a nominal cost. Single

or double column electros with your name inserted ready for printing. A series of lantern slides so that they may be used in your local theatre. Eight beautifully printed window cards, 7 x 9 $\frac{3}{8}$ inches, each with different wording (similar to sample printed herewith) will be sent postfree for \$1.10. You need these for your show case.

The general advertising service for Mother's Day that the Briggs concern will furnish consists of:

Display Cards,
Booklet Advertising,
Newspaper Electros,
Lantern Slide Service.

The plan was originated for the photographers in the Middle West, and Mr. Briggs advises us that he will supply photographers in other territories with the service if they act promptly.

It is truly philanthropic on the part of Mr. Briggs, and he only asks the moral support of the photographers, with the idea of assisting them in their business.

MOTHER

Will have her
portrait made

FOR

Mother's Day

May 8th

If you ask her
for it!

Reduced Sample of the Briggs' Advertisement

Middle Atlantic States Convention

Fort Pitt Hotel, Pittsburgh, Pa., March 28th to 30th

To avoid any after controversy and to assure every one of a square deal in the awarding of prizes at the M. A. S. convention, it was decided to adopt the following plan:

Instead of keeping the names of the judges secret—as has usually been the case in the past, because it was felt that influence might be brought to bear on the judges or that the judges might be criticised and made uncomfortable during the conventions, we decided to pick men big enough to make fearless decisions and stand back of their decisions before the whole convention.

We do not want any more silly criticism after the show is over, so everyone will be given an opportunity to voice his or her opinion in open meeting at the time the awards are announced. The fellow who is not there at that time has no comeback, how-

ever much he may like to see his name in print.

This is our plan:—Judges will meet Saturday morning, at 10.00 a. m., March 26th, and spend the day in going over the prints and making the awards. The result will be placed in a sealed envelope, and this envelope will not be opened till the prizes are given at the banquet, Wednesday evening, March 30th.

Furthermore, a special ballot will be issued to every member at time of registration on which he may vote for the picture of his or her choice, and a *Special Prize Costing Fifty Dollars* will be given for the photograph selected by popular vote. After the selection of this photograph is made and the prize presented, the envelope containing the judges' awards will be opened and the prints compared (if the judges award the \$500.00

PHOTOGRAPHS

Tell the Story

gold prize to a different photograph from the one selected by popular vote) *and the judges will explain why the photograph they selected was considered the more worthy.* There will be no dodging of the issue. That will be the time to find out the "what for."

Can you imagine men big enough to tackle the job of judging under such conditions! Men afraid of neither criticism nor petty ill feeling. Men who know *why* and can tell you. And above all, men who are absolutely above reproach. *We have them.*

Do you want a better guarantee of fair play than this?

The judges are:

Howard Beach, Buffalo, N. Y.

J. E. Mock, Rochester, N. Y.

Frank Scott Clark, Detroit, Mich.

Monday evening, March 26th, the whole convention will be the guests of the Pittsburgh Salon at the Carnegie Art Galleries. Special busses will leave Fort Pitt Hotel immediately after the dinner program is completed.

The officers of the Salon are making special arrangements for our entertainment. They have one of the greatest shows in history this year—well worth a special trip to Pittsburgh in itself.

Arrangements are being made to have a demonstration of the wonderful new process of sending and receiving photographs by wire and we hope to have some of our pro-

gram broadcast. Full program will be in the mail within a few days.

Please note that no special candy box is necessary for the *Reymer Bros.*' two prizes. *Any candy box will do* or even a single piece of candy. It is the idea they want. They are getting telegrams from all over the country asking for two- and five-pound boxes of candy. (They will pay in addition to the \$100.00 in *gold* for first prize and the \$50.00 *gold* second prize—\$25.00 for each print (other than the prize winners) that they select as good enough for the purpose they have in mind—"photographs that tell the story."

Advertising Campaign giving two gold medals—one commercial and one portrait—for best photographs to be used in the advertising campaign.

The following will be on the program: Nicholas Haz, painter, illustrator, photographer, New York, demonstration and talk.

Lee Redman, Detroit, Home Portraiture.

William Bradford, Bell Telephone Company, Demonstration of Sending Photographs by Wire.

Henry Hoke, Mail Ad Advertising.

Leah B. Moore, Reception Room.

Jim Scott, Commercial.

Fred Millis, "Selling Photographs to the Millions."

Will Towles, Portrait Demonstration.

Orren Jack Turner, Schoolwork.

Harry Elton, Color Separation and Copies.

PHOTOGRAPHS

Live Forever

O. C. Conkling, Child Photography and Modern Equipment.

Charles K. Archer, Bromoil Demonstration.

Harry DeVine, Pictorial and Commercial.

Speakers include: Paul True, Dr. Petty, Russell Miller, James Mace, J. B. Shriever, Harry Fell and George Harris.

The program will be carried out on the minute schedule.

A special invitation is extended to the New York State Photographers. As the 1927 Convention has been postponed until 1928, due to the National meeting in New York. New Yorkers may send exhibits, compete for prizes and have a heartfelt welcome at Pittsburgh.

THE SHRIEVER TROPHY

The Shriever Trophy, presented to the M. A. S. A. by J. B. Shriever, of Scranton, Pennsylvania, will be known as the *American Trophy*, and it is to be awarded by this Association, annually, for the best group of three portraits exhibited at each year's convention. This competition is to be open to all photographers in the United States and Canada.

This trophy represents the very last word in the silversmith's art. It stands thirty-one inches high and is made of sterling silver and it was especially designed for this specific competition.

To make this contest well worth while, Mr. Shriever believed it necessary that the award be one of which any photographer could be justly proud in winning, and with that thought in mind he has provided a trophy that has the character, artistic elegance and sturdiness to merit a prominent position in any studio.

The principal object of the competition is to enlist the best thought and best efforts of the leading photographic workmen in America—in an endeavor to establish a new and higher standard of portraiture—to be improved upon from year to year. Prior to the past twenty to twenty-five years, photographers considered it necessary to participate in friendly competitions in order to stimulate their workmanship to higher, better levels, so each year they produced a number of pictures representing their very finest creations and exhibited them in such competitions for prizes at their annual conventions. This resulted in wonderful achievements and greatly improved the character of work produced in thousands of studios all over this country. In fact, it resulted in the establishment of high quality standards never before attained.

Moreover, these exhibitions formed one of the most powerful attractions at the annual conventions and they were a source of inspiration and great help to all who attended. And the improved service which photographers were able to render through this better understanding of their art's progress was reflected in their increased profits and increased patronage.

But, for some reason or other, the awarding of such prizes at conventions has gradually diminished—if not wholly eliminated. Consequently, the incentive for better work and higher standards has been cut off—at a time when it is actually needed most. And the creative ability of some of the country's most promising young photographers goes unrewarded.

As a matter of history, it was the result of these former competitions that produced many of the foremost photographers we have in America today—and they gladly profited by the successful accomplishments of others "higher up" in the craft.

Therefore, it is the desire of the donor of the *American Trophy* to revive the same interest, the same friendly competition and the same enthusiasms which the former exhibitions aroused. It is commonly agreed that something must be done—and done quickly to elevate the standards of photography and photographic service, if the profession is to retain the splendid confidence reposed in it by the public.

It is time that we think a little less of the almighty dollar—and more of our workmanship. If we do that for the immediate present—and earnestly undertake the bettering of our service with determination—the dollars will take care of themselves, eventually coming in more abundantly than ever.

This spirit of forgetting self has proven very valuable in all civic work—and it will do likewise in our own, if we will but go at it wholeheartedly. For it is true that the more we do—and the better we do it—and the more we give, the more we receive in return.

We owe much to the public—and they will be appreciative, if we demonstrate our ability.

That is the thought back of the *American Trophy*.

It is hoped that every photographer in the United States and Canada who truly has the best interests of his profession at heart will send to the Pittsburgh Convention, on or before March 24, the three portraits which best typify his finest productions of the past year. Let this be the largest collection of prize-worthy portraits ever exhibited, so that from it can be selected a group that will not only merit the award, but also represent a higher standard of work than has heretofore been known in this country.

You owe it to yourself to participate. Will you do it?

The best photograph ever made could be turned out, if necessary, in two days' time—and you still have practically two weeks. We want an exhibit in every class—and from you! Entries will be accepted up to March 24th.

✻

"That rich girl has made a regular idol of that poor man she married."

"Yes, he's been an idle ever since he married her."

PHOTOGRAPHS
Tell the Story



"In the Light of the Silvery Moon"

Silhouette style of lighting by J. W. Beattie, Hollywood, California, made as part of the program of the Photographers' Association of Southern California which met the evening of January 27th at Beattie's Hollywood Studio of lighting research.

PITTSBURGH CONVENTION

The Photographers' Association of the Middle Atlantic States
FORT PITT HOTEL

March 28th, 29th and 30th, 1927

The splendid list of prizes and the brilliant program already assured will make this an outstanding Convention.

Concentrated Business, Art and Inspiration

are crowded into the short three days.

THE Picture Exhibit will grip the attention and doubtless dominate all else. It will be an education in itself.

Go to this Convention by hook or crook, but if you want to get the most out of it, SEND a print and strive for a prize.

The time is short, but often the *best* things are done when the spur of quick action is present.

Details in full in all Trade Journals. Programs ready soon. Watch for news items in every issue.

HERE is outline of program:
The subjects—

1. Art, Advertising, Business.
2. Telephone Photographs,
3. Halftones, Receptionists.
4. Newspaper-Cooperation.
5. Retouching and Demonstrations.
6. Prizes, Stunts and Fun at the dinner.

Some of the Speakers:

Leah Moore, Jack Turner, Lee Redman,
Dr. Petty, Pettinger, Scott, Towles,
Harris and Kossuth.

The Witch's Eyes

C. H. CLAUDY

"I have just been on a tour of inspection," the photographer announced. "I accepted the invitations extended by each of us in the local association, to all the rest of us, to come and visit our several studios."

"Find anything of interest?" I wanted to know.

"Oh, a great deal. But the main thing I found out was that I don't have to take a back seat for any of 'em. I looked their several outfits over very carefully, and believe me, they don't any of 'em put it over on me!"

"That must be very comforting!" I assured him, privately wondering if the entire level of photographic outfit in that town was as low as his speech would indicate.

"It is," he answered. "Now, there is Filby. Filby has a nice enough place, but he doesn't keep it neat. There is dust on some of his frames and one of his picture glasses was smeared. People don't like that sort of thing. I think they notice it more than we think. In Smith's joint, I notice that his rug is worn. Now, rugs don't cost so very much, and his place would be much smartened up if he'd just put a fresh covering on the floor. In Dennison's operating room, I saw the darndest mess of back-grounds, all rolled up and standing, all asprawl, in a corner. Dust catchers, and attention catchers. A sitter ought not to have attention taken off the business in hand by anything like that, in my humble opinion.

"I went into Cathcart's very ornate place. Cathy specializes in the oriental effect—covered corner seats, and spears and scimitars, and Chinese chairs that no one can sit in with any comfort, and a divan across one end of the room with a hundred pillows on it, and all that. But the whole thing looked faded to me. The colors were not bright. Oh, I suppose maybe that just carries out the oriental effect, but it wasn't attractive.

Me, I like things bright and new and spick and span and I know my customers do."

I let him rave. Meanwhile, I looked around the reception room of which he was so obviously proud. I could see a piece of the wall paper was torn in an upper corner, and I thought I saw a suspicion of a cobweb. He has linoleum on his floor, under several small but brilliantly colored rugs, and there was one place where it had been worn through. There were pictures on his walls of the vintage of 1910, and while I could see no dust or smears on the glasses, I did get the impression from the out of date dresses of some of the ladies who had been fashionably dressed seventeen years ago, that this particular photographer was unable to see the beam in his own eye, though very conscious of the moths in the studios of his competitors.

Then I had a little fun with myself. I don't think I penetrated at all—and perhaps I shouldn't write of all this, because if he sees it, and the point, if any, of the fable I told him happens to percolate, he may not like me any more. But as the names are all fictitious and the city hasn't been named, maybe he will forgive me.

"Did you ever read Rabelais?" I inquired of him.

"Oh, in school, I believe. Sort of filthy-minded chap, wasn't he?"

"Seems to me I have heard something like that said about him." I kept my face straight, somehow. "But he was also noted for his philosophy. In one of his stories he speaks of the witches of Lamain. I don't know where Lamain is, which perhaps is just as well, as it might spoil the story. But anyway, the town, wherever it is, boasted some witches with a most peculiar faculty. They had eyes which never missed seeing anything. No matter where they went, they saw all there was to see—even the motives of men and women, and all their hidden actions.

"But the witches were so unhappy at home, seeing all the play and interplay of thought and motive of their townspeople, that in self-defense they used to take out their magic eyes as soon as they came home from an expedition in which they had gone a-witching, and hang the eyes up in an old wooden shoe."

"I don't think that display is so bad, do you?" The photographer pointed to some pictures. "Oh, yes, the witches. Very interesting. If you were me, would you change that brown picture for a black one?"

And so I left him, perfectly contented to be as a Witch of Lamain, and take his observing eyes out and hang them up in a wooden shoe the minute he came back from his expedition. He could see a lot of things in which the other fellows' studios were worse than his, but if he saw any way in which they were better, he didn't say so. And he was, apparently, unable to see how his own studio compared with theirs. He was sure of his own. He had made it. It was quite perfect. He didn't look at it with the witch's eye. He saw it entirely through the eye of the ego, than which there is none which needs glasses more!

✱

Visual Photographs

The *Philadelphia Inquirer* tells the following interesting story. An apparatus which will reproduce from wax records, talking motion pictures has just been invented by J. L. Baird, a young Scotch scientist, whose work in the transmission of pictures by wireless recently was demonstrated.

"The visual photograph" is the provisory description given by Mr. Baird to his invention. The instrument, which he expects to market for not more than \$100, has a ground-glass screen similar to the camera range-finders on which the watcher is able to see the moving image, and a photograph attachment which reproduces the voice.

Inasmuch as the visual and sound impressions are recorded simultaneously on a single cylinder, it is claimed that perfect synchronization is obtained between the gestures of the figures on the screen and the accompanying voices.

During his experiments with television, Mr. Baird discovered that every sight impression transmitted by wireless had a corresponding sound. He conceived the idea of recording these sounds made by faces and other objects on photograph records.

READY NOW!

Retouching and Finishing for Photographers

By J. SPENCER ADAMSON

\$2.00, Postpaid

YOU can learn the art of retouching and finishing with this new book. It shows you how to *minimize* the unintentional defects and how to *emphasize* the good features of the work of the photographic artist.

If you do your own work, or if you work for the trade, you will find J. Spencer Adamson's book deals authoritatively with the subject. He has packed 124 pages with principles and methods evolved from 25 years of practical experience and wide research. He gives the "before and after" of retouching and finishing.

Section I . . . Retouching Negatives
Section II . . . Finishing in Monochrome and Color
Appendix . . . Formulas, System in Trade Retouching

Can you afford to be without it?

FRANK V. CHAMBERS, 153 N. Seventh St., Philadelphia

Please send me, postpaid, "Retouching and Finishing for Photographers." Enclosed is \$2.00.

Name

Address

Chemical Common Sense—

ALL PHOTOGRAPHERS NEED IT

Some are born with a chemical sense, others have it forced upon them in the high-school days, while others acquire it easily through

Materia Photographica

By ALFRED B. HITCHINS, Ph.D.

A handbook of concise descriptions of the chemical substances used in photography.

- I. International Atomic Weights
- II. General Chemicals and Raw Materials
- III. Developers
- IV. Dyes: Sensitizing; Desensitizing; Filter; Filter Transmission Tables; Filters for three-color work; Filters for the dark room; Dyes for tinting motion picture film, lantern slides, and transparencies
- V. Conversion Tables
- VI. Conversion Rules

Paper covered, it costs only 50c. Cloth covered copies are \$1.00 each. Your copy will be mailed out the same day we receive your order if you use the little coupon.

— TEAR OUT COUPON —

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia, Pa.

Enclosed find { 50c Paper } for Materia Photographica.
 { \$1.00 Cloth }

Name

Address



ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

ALVA C. TOWNSEND, PRES.
226 S. ELEVENTH ST.
LINCOLN, NEB.

CHAS. AYLETT, 1ST VICE PRES.
96 YONGE ST.
TORONTO, ONTARIO, CAN.

D. D. SPELLMAN, 2D VICE PRES.
4838 WOODWARD AVE.
DETROIT, MICH.

JOHN R. SNOW, TREASURER
728 S. SECOND ST.
MANKATO, MINN.

J. W. SCOTT, CHAIRMAN COMMERCIAL SECTION
205 W. FAYETTE ST., BALTIMORE, MD.

PAUL E. TRUE, CHAIRMAN N. P. E. C. BUREAU
600 W. 178TH ST., NEW YORK, N. Y.

L. C. VINSON, GENERAL SECRETARY, 2258 EUCLID AVENUE, CLEVELAND, OHIO

P. A. of A. School

The many friends of Will H. Towles, the popular and loved author of Towles' Portrait Lightings, will be happy to learn that he has again been selected as Director of the P. A. of A. Summer School at Winona Lake, Indiana, which will be from August 1 to 27, 1927.

The Summer School, under Mr. Towles' able direction, has been sold to the profession because of the wonderful work it has been doing each year, and the enthusiasm and loyalty of those attending as students. Few men have the knack or ability for teaching as has Bill Towles and these qualities, coupled with his artistic ability, make the four weeks course under his direction well worth the money invested.

We sincerely trust that the Trustees of the School will assist Mr. Towles in keeping

up the high standard by supplementing the present curriculum with a practical business course in the studio as well as reception room work.

It is, of course, hoped that Mrs. Towles will again be with Mr. Towles at the School, as her presence adds much to the dignity and friendliness of the School and its students. The Towles' cottage at Winona Lake last summer was the scene of many happy times, and open house was maintained throughout the four weeks of the School.

Mr. Towles has been the only Director of the School since it opened in 1922 and starts his sixth year of Directorship with the love and admiration of all those who have been fortunate enough to have been in a position to take advantage of the P. A. of A.'s first real service to its membership.

Free Scholarships in Photography

The Missouri Valley Photographers' Association, in order to inspire better work in photography, offers a free scholarship in the P. A. of A. Summer School at Winona Lake, Ind., with \$50 included for expense money. Announcement of this has just come from Cady Hodge of Topeka, president of the Missouri Valley Photographers' Association.

The plan is simple and the scholarship and cash award that goes with it constitute a prize well worth trying for. Mr. Z. T. Briggs of the Briggs Photo Supply Co., of Kansas City, Mo., where the 1927 Missouri

Valley convention will be held, April 4 to 7, offered the scholarship, valued at \$50, to the association if some means of awarding it satisfactory to the National Association and to the head of the Winona School could be evolved. The plan proposed was so satisfactory that Alva Townsend, president of the National, approved it at once and Will H. Towles, head of the Winona School, consented to serve as head of the commission that will make the award.

If this plan proves successful, it is probable that a scholarship from each of the states comprising the Missouri Valley Association

will be awarded next year. This year Mr. Briggs gives the scholarship and the Association gives the \$50 expense money.

Any member of the Missouri Valley Association may become a candidate and any photographer in good standing in Missouri Valley territory may become a member. Payment of dues, either studio owner or employee, for 1927 is the first requirement. Each candidate will submit not fewer than three of his own photographs at the convention. If these reach a certain, not too strict,

standard, the candidate becomes eligible. From these eligibles the examining board or commission will choose the winner. Mr. Towles will be the head of this commission. Probably two other members will assist him.

Both of these will be thoroughly competent, disinterested men from outside Missouri Valley territory. The eligible candidates will be considered from every angle—general standing, moral character, ability, their standing in their own communities, their future worth to the profession, their

For Those Special Jobs—

How often have you wished for a dependable lamp—one you could make pictures with outside the studio just as well as under the skylight.

Here is your wish come true in the

HALLDORSON

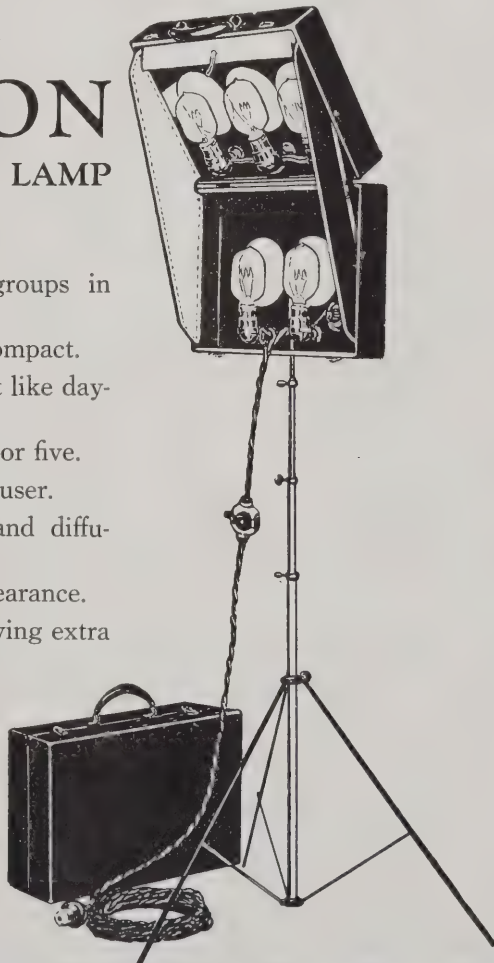
HOME PORTRAIT ELECTRIC LAMP

Ten Big Features

- 1—Takes children instantaneously and groups in from 1 to 6 seconds.
- 2—Lighter than your camera and more compact.
- 3—Employs blue incandescent light—just like daylight.
- 4—As much light as you wish—one bulb or five.
- 5—Has side shields, and roller curtain diffuser.
- 6—Reflectors give maximum efficiency and diffusion of light.
- 7—Neatness and general efficiency in appearance.
- 8—Is separable into two halves by employing extra stand.
- 9—May be used on two electric circuits.
- 10—Ready by the opening and packed by the closing of case.

Prices and full information from

The Halldorson Company
4745 N. Western Avenue
CHICAGO



business integrity and standing, and from every angle from which candidates for scholarships in other similar lines are considered.

"The big idea in offering this," declares Mr. Hodge, "is to give something really worth competing for and to give it to the man or woman who is eager and anxious to add something to the profession. We want to discover in our own territory somebody who needs just this help to become a leader. There are many photographers in just this condition and the investment of a hundred dollars might easily do the profession untold good, as well as the man who gets the award. At any rate it is a thing that seems well worth trying."

*

The Woman's Auxiliary Offer Two Scholarships

The Woman's Auxiliary of the P. A. of A., voted at the Chicago Convention to present two scholarships for the P. A. of A. Summer School, 1927, at Winona Lake, Ind. This is for women photographers only, who may be owners, managers or otherwise employed, but they must have had experience in photography. This is open to the women photographers of America. Not less than three photographs must be submitted of the applicant's own work, which will be passed upon by a committee. The two best sets will receive the scholarship awards.

The P. A. of A. Summer School will be in session from August 1 to 27, 1927. All entries for the two scholarships must be sent not later than July 1st. The judges' decisions will be made on July 15th and the winner advised by telegraph so as to be prepared for the opening of the School. Send all entries and photographs to Mrs. John A. Erickson, Chairman Woman's Auxiliary, Scott Block, 10th and State streets, Erie, Pa.

*

*Next week we expect to announce one more
Free Scholarship from a private source.*

P

HOTOGRAPHS

Live Forever

The Advertising Campaign

Honor Roll, going to every photographer, stock-house and manufacturer in industry today, shows \$696,500 total.

This is standing at end of first 5 days of field campaign. Memphis is first and Indiana first state to exceed quota. We expect every state and province to exceed quota by May 15 and the fund to be beyond the \$2,000,000 goal.

Who Is Responsible for this remarkable success so far? It is not the committee, nor the campaign office, nor the four or five hundred leaders in the industry who have put their shoulders to the wheel any more than the industry itself.

Keep up your work, folks! Go out of your way to boost. Tell everyone that this is a big proposition. Tell them we cannot do our job with a pop gun. Tell them we must have real money. Tell them a half million a year is the least amount we must have to buy the national and international reaction we are after.

Now for a new phase. Traveling men are invited and urged to accept the minimum quota of \$50 a year and thus help in this program that will mean so much to them. They will become members of the P. A. of A. They will be given an emblem to wear. Of course, only salesmen of subscribing houses can get one of these buttons.

Send in the names and home addresses of your salesmen so that we can send them complete literature about the campaign.

Which will be the first house in America to have every salesman a sponsoring member?

Double-quick action and we will be off with our advertising this Spring. We will make the magazines before the June Bride business.

So far, this is the most successful trade association fund-raising campaign ever conducted in modern business. Who said the photographic business was asleep? Who said the photographer wasn't a business man? He is showing us that the volume of this industry can be doubled.

Professional Photographers of New Jersey Meet

Thursday, February 8, the Professional Photographers' Association of Northern New Jersey held a one day Convention at the Hotel Rivera in Newark.

Will H. Towles, of Washington, D. C., author of Towles' Portrait Lightings and Director of the P. A. of A. Summer School, gave a talk and demonstration as only he can give; Nicholas Haz gave quite an enlightening talk on composition; Mrs. Helen G. Stage one of her sale inspiring talks of the reception room; L. G. Vinson, General Secretary of the P. A. of A. on National Advertising Campaign; Dr. H. J. Carroll an illustrated lecture on "Transmission of Photos by Wire."

In the evening a Dinner Dance was held

in the Ball Room of the Hotel, which was a very friendly and congenial affair, and thoroughly enjoyed by those present. The three daughters of Jack Sherman—Edna, Jacqueline and Rose had their share in the success of the evening's entertainment, as did Paul True, who was toastmaster and John Garabrant and Jack Sherman, who were speakers for the evening.

It is interesting to know that of the hundred and fifty in attendance at the one day Convention, seventy-nine of them were studio owners. This percentage of studio owners in attendance at a meeting is quite unusual and shows the general trend of photographers for more knowledge and friendship for their competitors.

THE "GO-GETTER" PUPS

YOU'VE often wanted one of those mitt dogs when photographing the kiddies—we have 'em. They are just right to fit the hand and you can also tuck the bulb in the skirt so as to leave the left hand free. Made in a good grade of plush, are indestructible, and will last for years. If they become soiled, they can be readily dry cleaned. We've two sizes made specially for the BULLETIN OF PHOTOGRAPHY—the regular size, No. 1, will fit all size hands; if your hand is small, ask for the No. 2 size.



PRICE, \$1.75 POST PAID

or, with a year's subscription to the BULLETIN OF PHOTOGRAPHY, \$3.00

FRANK V. CHAMBERS

636 South Franklin Square

::

PHILADELPHIA, PA.

One-eighth the actual size



TAKE YOUR OPERATING-LIGHT WITH YOU

BY INCLUDING IN YOUR OUTFIT A BOX OF

"The Light That's Always Available"

VICTOR FLASH POWDER

You are prepared in advance to illuminate successfully anything you may encounter, regardless of its location. Owing to its extremely high illuminating quality, very small quantities of Victor Flash Powder will accomplish wonderful results.

SOLD AND RECOMMENDED BY YOUR DEALER

J. H. SMITH & SONS CO., 1229 S. Wabash Ave., CHICAGO



LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

Mr. BUCKLEY is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. BUCKLEY will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply.



What "Commercial Delivery" Means in an Insurance Policy on a Pleasure Car

Here is a case which may be useful to the business men who have insurance on a pleasure automobile which, as many business men have a habit of doing, they occasionally use in connection with their business. Incidentally, it reveals another insurance company trick to escape liability in a clear case.

In this case a business man named Murphy owned a pleasure automobile on which he carried automobile insurance in the Manufacturers' Casualty Insurance Company, Inc. The policy was the regular automobile policy on a pleasure vehicle and provided that "the purposes for which the automobile is to be used are private, pleasure and business calls, excluding commercial delivery." You will find substantially this provision in all policies on pleasure vehicles.

Mr. Murphy was a contractor, and one day, needing to deliver some glass at a job where his workmen were employed, he loaded a box of it on his pleasure car and drove out to the operation. As the car reached a street intersection, the driver leaned back to straighten the box of glass and steered into a standing trolley. A disembarking passenger was struck and badly injured.

The passenger sued Murphy for his damages, and Murphy, relying on his insurance policy, notified the company that he expected it to protect him. The Manufacturers' Casualty, after investigating, notified him that the policy did not cover the accident, because the car had been "used for commercial deliv-

ery," in violation of its terms. Murphy then settled with the injured passenger for \$1,000 and sued the Manufacturers' Casualty to get that back. The latter raised the same point, viz.: that it wasn't liable under the policy because the car had been used for commercial delivery.

The court made short work of this defense and ordered the jury to render a verdict for Murphy in full. In the course of its decision, the court defined the meaning of the words "commercial delivery" in an insurance policy on a pleasure car, in a way which may fit other cases. The court said:

It is a cardinal principle of insurance law that a policy or contract of insurance is to be construed liberally in favor of the insured and strictly as against the company.

The clause in the insurance policy providing that the car insured "is to be

HOLLISTON PHOTO-CLOTH

For Backing Photographs

Holliston Photo-Cloth is self adhesive and is furnished in standard sheet sizes. No cutting of cloth, or slow, mussy pasting necessary. Prints backed with Photo-Cloth are flexible yet firm and they will not curl or fray.

Samples and prices on request

The HOLLISTON MILLS, Inc., NORWOOD, MASS.

Boston

New York

Chicago

St. Louis

used for private pleasure uses and business calls, excluding commercial delivery" has received judicial interpretation on a number of occasions and has been construed to mean the regular, almost habitual use of the car for commercial delivery and not the temporary or incidental use thereof.

Berry in his work on Automobiles (4th ed.), sec. 1,861, p. 1,581, says, "An automobile fire policy contained a warranty that the use to which the car is and will be put are private pleasure uses and business calls, excluding commercial delivery. The insured's husband conducted a flower shop and at the time the car caught fire it was being used in delivering a package of flowers to a customer and was being driven by an employee of her husband. It appeared that the car was used occasionally, but not regularly in delivering flowers." Held that there was no breach of warranty and the policy covered the accident.

The law as thus laid down means that the owner of a pleasure car does not lose the protection of his insurance when he occasionally uses his car to transport or deliver goods. It is a useful thing to know.

(Copyright by Elton J. Buckley)

✱

The British Journal Photographic Almanac, 1927. Ed.: George E. Brown, F.I.C. 820 pages and 32 pages of photogravure supplements. London: Henry Greenwood & Co., Ltd., Boston, Mass., American Photographic Publishing Co. Price, paper, \$1.00; cloth, \$1.50.

Each yearly volume of the *British Journal Photographic Almanac* is eagerly awaited by those interested in photography. The issue for 1927 is a book of 820 pages, including also some thirty beautiful photogravure reproductions of notable photographic pictures from many countries. The text contains such a mass of reading for the photographer that it is difficult to particularize. There are 50 pages of articles; 80 pages of the latest hints and items of progress; 60 pages of illustrated reviews of new cameras, lenses, plates and other photo-requisites; 65 pages of formulas, providing instruction in every photographic process. And this list by no means exhausts the contents of what is the most comprehensive and up-to-date book dealing with photography in all its aspects.

KAN-RITE

is the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And you will get it—all of it, less a fair refining charge, if you send your Silver Residues of every description to

KANTRO-GUNNELL REFINING CO.
PORTAGE, WISCONSIN

THE British Journal of Photography

PUBLISHED EVERY FRIDAY

For 72 years the B. J., as its readers call it, has been read by professional and commercial photographers of all English-speaking countries. Its articles on the practical and business branches of portrait, commercial and press photography are the weekly counsel of thousands. If you get it for awhile, you will find out its value in your business.

The terms of subscription throughout the United States are \$4.75 per annum, post free. Send your subscription to the office of BULLETIN OF PHOTOGRAPHY, or apply to them for a specimen copy. Trial three months' subscription, \$1.25.

HENRY GREENWOOD & CO., Ltd.
Proprietors and Publishers
24 Wellington Street, London, England

Prices for Commercial Photography

WE have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY
636 South Franklin Square :: Philadelphia



LEARN PHOTOGRAPHY

BETTER POSITIONS " BETTER PAY

Many opportunities are now open to ambitious men and women. For 29 years we have successfully taught

PHOTOGRAPHY

Photo-Engraving and
Three-Color Work.

Our graduates earn \$35 to \$100 a week. We assist them to secure these positions. Now is the time to fit yourself for an advanced position at better pay. Terms easy; living inexpensive. Write for catalog TODAY.

Illinois College of Photography, Box B. P. 543 Wabash Ave., Effingham, Ill.

A Universal Warm-Tone Developer

A drawback attaching to the use of most metol-hydroquinone developers for the development of chloro-bromide and similar papers is that there are rather severe limits to the warmth of tone which is obtainable. This is due to the fact that the metol which these developers contain is only slightly amenable to the restraining influence of potassium bromide. As in practice the bromide-metol ratio is one of the most important factors governing the color of the developed image, ordinary M. Q. developers will not readily yield very warm tones unless used with a great excess of bromide.

In an attempt to meet this objection, the following formula has been devised:

Warm-tone M. Q.			
Metol	2 grs.	0.225	gm.
Hydroquinone	40 grs.	4.5	gms.
Sodium sulphite, cryst....	1 oz.	50.0	gms.
Sodium carbonate, cryst...	1 oz.	50.0	gms.
Potassium bromide	40 grs.	4.5	gms.
Water (warm) to.....	20 ozs.	1,000.0	c.c.s.

This keeps fairly satisfactorily in a well-stoppered bottle. For use dilute with an equal bulk of water. The diluted solution may be used for several prints in succession.

The amount of bromide given is provisional, and may be varied according to the result desired (see further). Normal development with chloro-bromide papers is in the neighborhood of $2\frac{1}{2}$ minutes at 65° F., when with full exposure and a suitable negative genuine brown-black or sepia tones are produced.

The importance of giving full (but not excessive) exposure to the print in all cases when warm tones are desired should be specially noted. Under-exposures—such as is almost unavoidable with many enlarging systems otherwise quite powerful enough for ordinary bromide work—followed by forced development, will inevitably result in somewhat coolish tones. The normal exposure for warm tones is probably always greater than that required for a black tone, irrespective of the developer employed.

While it is not necessarily claimed that the above developer actually yields better tones than adurol, pyrocatechin, glycin, or

other bromide-sensitive developer, it is claimed that the formula is more adaptable than the usual M. Q. combinations, owing to its greater sensitiveness to bromide. By varying the exposure and the proportion of bromide in the solution warmer or cooler tones may be easily secured, exposure and bromide being alike increased for warmer tones and, vice versa, reduced for cooler effects. At the same time, unnecessary changes in the quantity of bromide are to be deprecated, as they may add considerably to the difficulty of estimating the exposure required. Sufficient regulation of the color-tone may be often attained by merely adjusting the exposure and time of development, without altering the proportion of bromide at all.

Although the quantity of metol in the above is very small, being only one-twentieth of the amount of hydroquinone, this small quantity exercises an improving influence vastly in excess of what might perhaps be expected. Thus, in regard to the effect of temperature, the undiluted developer can be used—at a pinch—as low as 40° F., at which temperature hydroquinone alone would be practically out of the question. On the other hand, by keeping the metol down to such a very low proportion, the characteristic sensitiveness to bromide of the hydroquinone is largely retained, with the consequent gain in adaptability (as compared with other M. Q. developers) already referred to.

With increased exposure, and a double quantity of bromide if necessary, slightly warm-black, etching-like tones are obtained on ordinary bromide paper. The developer is also useful for lantern plates, normally yielding warm-black or brown-black slides; so it is truly a universal warm-tone developer. Apart from its warm-tone applications, the formula could possibly be used to advantage as a negative developer in those cases where plain hydroquinone developers are usually employed, e.g., for line subjects, etc.—J. SOUTHWORTH in *The British Journal of Photography*.

Laws You Break, Break You

FRANK FARRINGTON

There are certain inescapable laws that govern the management of your business, just as there are those that govern your physical system.

You know that violation of the rules of hygiene brings physical disaster upon you. It is just as true of the violation of economic laws.

You cannot get away from the law of supply and demand, no matter how clever you may be. If there are already enough photographers in a town; if in that town photographic service is adequate and satisfactory, the demand will not support another studio, and if you start one, you must fail, unless you turn out to be much cleverer than your competitors. Someone must suffer.

If you try to make good photographs without adequate training, or if you try to do work that is beyond your ability, you will make failures. The law of averages decrees it.

If you take advantage of a patron today and do not play fair with him, even though you make an immediate profit, you lose in the end, because honesty is the best policy, and because your patron ultimately discovers the fact that you have defrauded him, even though in a slight degree.

You may resent the fact that people in your community show an inclination to patronize a photographer out of town. Mere resentment, coupled with loud talk about the importance of patronizing the home business people, gets you nowhere, because the fundamental law of the matter is that people are at liberty to buy where they please. You yourself would not want that privilege taken from you.

The laws of human nature and the laws of economics are based on deeper things than your claims and wishes, and you cannot ignore them and succeed.

✱

Bill: "Well, there is one fellow that King George has to take off his hat to."

John: "I don't believe it."

Bill: "How about his barber?"

THE HOUSE THAT SHIPS PROMPTLY

Mother's Day is May 8th

This is photographic time for Mother's Day. What can be better than using

Gross Mountings

in your work. They help a lot and give a finish that will appeal to your clients.

Gross Mountings are Standard Mountings



AS WE HEARD IT

Paul Larick, photographer, Birmingham, Ala., died on January 22 from veronal poisoning. Aged 45 years.

Miss N. Fawdry, whose studio was recently destroyed by fire, has opened a new studio at Calgary, Canada.

L. V. Robertson has bought the Sink Studio at Crowell, Texas. Mr. Robertson has been managing the studio for several years.

A. D. Williamson has sold his studio in Kenton, Ohio, to R. M. Godfrey. Mr. Williamson has opened a new studio in Bechtol, Ind.

The Southwestern Professional Photographers' Association will hold their 1927 Convention at the Hotel Baker, Dallas, Texas, April 11 to 13. Further information and particulars may be had from Mrs. Tessie Dickeson, Corsicana, Texas.

The Southern School of Photography (Daddy Lively), McMinnville, Tenn., will be discontinued after the next six months' term is completed. The class will be limited in numbers—hence an early application should be made. The school has been in successful operation for twenty-four years.

✱

Professional Photographers' Club of New York, Inc.

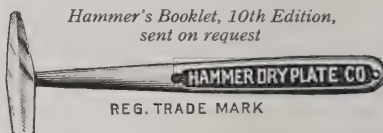
The annual dinner and ball of the Professional Photographers' Club of New York, Inc., was held at the Hotel McAlpin, on the evening of February 11. This year the affair served as a celebration for the Club's twentieth anniversary, and in its success surpassed even the most hopeful expectations of the committee in charge. An attendance which taxed the capacity of the table-filled McAlpin ballroom did full justice to a delightful dinner, and afterwards danced to the music of Krueger's Aladdin Dance Orchestra until the small hours of the morning. Aside from the large assemblage of the members and their friends, numerous representatives of the local manufacturers and dealers were present, mention of whom by name can scarcely be undertaken for lack of space. Out-of-town guests included A. H. Paul, of the Eastman Kodak Co., and Nelson Bulkley, of the Medick-Barrows Co. Notable among others to be seen, there occur at this writing the names of Pirie MacDonald and Dudley Hoyt; of J. Goodman and I. Buxbaum, former presidents of the Club and life members; of President Eckman, of the New York Commercial Photographers' Association, and of John E. Garabrant, Chairman of the local Convention Committee of the National Association. An added feature of exceptional interest was furnished by Miss Patricia MacDonald, daughter of Pirie MacDonald, who appeared in a program of folk songs of the Danube and of the Vistula, with original costumes which she had collected abroad. Miss MacDonald's offering, by reason of its charming novelty and very marked musical and artistic excellence, entirely delighted her hearers. The proceeds of the affair will be devoted to the maintenance of the Club's new quarters at 118 Lexington Avenue.

PAUL VAN DIVORT, *Secretary.*

SPEED FOR BETTER RESULTS

HAMMER PLATES

with shortest exposure and least effort, produce negatives of highest quality. Speed, Uniformity and Brilliancy are their Chief Characteristics. Coated on Extra Selected Photo Glass.



*Hammer's Booklet, 10th Edition,
sent on request*

HAMMER DRY PLATE COMPANY

*Ohio Ave. and Miami St., St. Louis, Mo.
159 W. 22nd St., New York City*

A New Book

Commercial Photography

BY

DAVID CHARLES

A 142-page book, full of meaty ideas for the Commercial Photographer. Mr. Charles, the author, was formerly the photographer for Marconi's Wireless Telegraph Co., England, and has given many new slants in commercial photography in this book.

Price, \$2.00 per copy

Postage, 10 cents

FRANK V. CHAMBERS

636 S. Franklin Square :: Philadelphia

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00. Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe. Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1023

Wednesday, March 16, 1927

**Price, 5 Cents
\$2.00 per Year**

CONTENTS

Editorial Notes	323
Illustration by Karl Fischer	327
The Receptionist—Miss Deal Tells About Telephoning } (by the Sphinx)	328
Illustration—George Bellows (Nickolas Muray)	329
Sales Education Urged to Aid Ads.	331
When Your Checks Wrongly Come Back Marked } "Insufficient" (Elton J. Buckley)	332
Little Red Note Book (C. H. Claudy)	334
What Will You Be? (Frank Farrington)	335
National Take-a-Picture Week—April 24th to 30th	336
Studio Philosophy	338
Insurance Forms	342
Cameracraftsmen Meet	345
As We Heard It	346
Professional Photographers' Club of New York, Inc.	346

Editorial Notes

Another Scholarship Award

How many photographers would like to attend the 1927 P. A. of A. Summer School at Winona Lake, Indiana, but feel the total expense is just a little more than they can stand? Many, no doubt, so here is a chance for some ambitious photographer to take advantage of the offer that has been placed in the hands of the BULLETIN OF PHOTOGRAPHY.

A staunch admirer of the P. A. of A. Summer School, one who is familiar with its objects, ideals and benefits, with the idea of boosting the School, has offered a scholarship valued at \$50.00 to the person who submits the best idea of why he needs to attend

the School and what benefits he expects to derive from the four weeks' Course under Director Towles.

Understand, this is not to be awarded through a competition of photographic skill, but strictly on the basis of the general worthiness, aims and purposes of the individual who desires to attend the School and the way in which they are set forth. Applications must be in the hands of the BULLETIN OF PHOTOGRAPHY by June 15th in order to permit ample time for consideration by the donor of the award. Don't ask the name of the person making this award as we will not, under any circumstances, divulge any information. Let it be sufficient that it is neither the BULLETIN OF PHOTOGRAPHY, the Photographers' Association of America, nor anyone in any way connected with the School. We are pleased to give this generous award the publicity, and handle the correspondence, but must respect the wishes of the donor of the Scholarship.

Address all applications to "Scholarship," care of BULLETIN OF PHOTOGRAPHY, 636 South Franklin Square, Philadelphia.

✱

P. A. of A. SUMMER SCHOOL

Will H. Towles, Director

Winona Lake, Indiana, August 1 to 27, 1927

Hints from this Week's Ads.

Arctcraft Studios, Inc., Chicago, teach retouching. Blum's Photo Art Shop, Chicago, specialize in finishing for the trade. Central Camera Company, Chicago, advise about a bargain list. Defender Photo Supply Co., Rochester, N. Y., tell about Defender Professional Portrait for black and sepia. Eastman Kodak Company mention Vitava and Vitava Athena, the convenience of Eastman Portrait Film, the good qualities of Eastman Crystal Pyro, the quality of Eastman Plates and the advantages of Eastman Portrait Bromide paper. Folmer Graflex Corporation, Rochester, N. Y., advise the use of a Cirkut Camera for convention groups, etc. C. P. Goerz American Optical Company, New York, have a message to commercial photographers with the *f*6.8 Goerz Dagor. Halldorson Company, Chicago, explain the uses of a special studio lighting system. The Haloid Company, Rochester, N. Y., have something to say about photography and advertising. Hammer Dry Plate Co., St. Louis, tells of the special glass used in coating Hammer Plates. P. H. Kantro, Portage, Wisc., wants old negatives and films. Kantro-Gunnell Refining Co., Portage, Wisc, want your old silver residue. Michigan Photo Shutter Co., Kalamazoo, Mich., advertise the new Packard "Two-Way" Shutter. Mallinckrodt Chemical Works, St. Louis, Mo., make a special group sample offer of their chemicals. Wollensak Optical Company, Rochester, N. Y., mentions the advantages of Velostigmat lenses. The Reliable Photo Supply Houses are ready to furnish the goods advertised.

Read the ads—they're news!

*

Film Records of Heart Action

The annual clinical session of the American College of Physicians brought out many interesting details during that meeting last month, in Cleveland, O.

One of the most striking features offered during the session was a series of films

shown by Dr. C. J. Wiggers and Dr. George B. Ray, taken in the research laboratory of the Western Reserve University, in Cleveland. The heart action of a dog, functioning under normal and under abnormal conditions, has been filmed by these two physicians, and was shown to some of the 3000 medicos in attendance.

The pictures were taken of an anesthetized animal. They show ordinary heart action and depict how the organ acts when diseased, the latter condition produced artificially.

The practical value of such investigation lies in the possibility of a general practitioner in the country taking a record of a patient's heart action, and sending the film to a specialist for diagnosis.

The device worked out by the Western Reserve University doctors may be described as a delicate membrane to which is attached a small mirror. The mirror reflects the heart action to the film in the form of a jagged line, the undulations of which afford information to the experienced physician.

*

Photography Aids Architects

Several modern architects are making good use of photography in giving graphic illustrations of their projects.

School boards, hotel men, bankers, philanthropic committees planning hospitals, and others, having to decide upon the form and fitness of large buildings, rarely get much information out of a blueprint; it is as useless to them as an essay in Arabic. Prospective proprietors or committees are not interested in the technical details of such scale drawings as are made part of building specifications for contractors. They want to see how the structure is going to look in its setting; how it will appear in connection with adjoining buildings, or in the landscape surrounding it.

For purposes of illustration, the architect creates a wood framed clay model of the building, made to scale; photographs it and superimposes the print upon a photograph

of the environment in which the structure is to stand.

So effectively has this been done, that a photograph of the completed building and surroundings, compared with the architect's exhibit as above, showed practically no differences.

Commenting on the idea in general, a prominent architect says:

"I know of a case where an architect labored for days with a group in charge of a building program, showing them carefully prepared plans and perspective views of individual buildings and groups. The idea did not get across, so a model was constructed. At a glance, those in authority saw what the plan was, and approved it. It was nothing more than a transference of the plans from two dimensions to three for the complete visualization of the authorizing body.

✽

Photography Decides

If an unimpeachable decision is wanted, leave it to photography.

Is it will authentic? Compare it with the imperishable photograph of the original preserved in the archives of the surrogate.

The same is to be said about deeds.

Are finger prints offered as evidence in court those of the accused, or trumped up by the defense? Let experts place them side by side with enlargements of the originals taken by prison authorities at the time of the arrest, months or years ago. What was the actual scene of, and parties to, a bank robbery? Refer to the photograph taken automatically on the instant of commission of the act.

Is a certain signature valid or forged? Enlargements of a signature and of a forgery placed side by side, will show the imitation as a piece of work—not the flowing characteristic of an individual.

Photography will soon be asked to decide if the shocks of electricity given in execution of the death penalty in Sing Sing Prison in New York State actually kill the

condemned murderer. The gruesome idea is advanced by a group of theorists that electrocution develops a state of coma, and that death is afterwards accomplished by the knife of the prison surgeon in a subsequent autopsy which the law prescribes.

Experiments will be made by the Rockefeller scientists in collaboration with Dr. Charles Sweet, in charge of the prison hospital, and other doctors. The instrument to be used is an electric cardiograph, a delicate machine which photographs and records the heart beats. Its electrodes will be attached to the wrist and ankle of the subject.

Of the various methods of "bumping off" an undesirable citizen, making him drink hemlock, standing him up facing a firing squad, hanging him, shutting him up in a lethal chamber and turning on the gas, electrocuting him, it would seem that the French have the right idea, for taking a murderer's head off makes a perfect job of the awful business without the least doubt.

✽

The Romance of a Camera

Somewhere on a steep trail leading to an astronomical observatory on a lofty plateau of the Cordilleras in Western Peru, many llamas are toiling upward with bits of a giant star camera which should never have been allowed to leave the State of Pennsylvania.

At least, such is the opinion of the Professor Emeritus of the Philadelphia Astronomical Observatory, a part of its Central High School.

Over a quarter of a century ago, this professor, on the authority of the Philadelphia Board of Education, ordered the camera of John Brashear, world famous lens maker, of Pittsburgh, and the apparatus was duly delivered to the school. There it lay unpacked in a store room waiting for the building of a suburban observatory far from city smoke and fog, but no appropriation was ever made for it.

If only the city fathers of the City of Brotherly Love, or some wealthy person had

been brought to see the extent of the opportunity, the llamas would have been about other business at this time.

These patient though powerful creatures are under charter by Harvard University, located in New England, where students gain the sort of wisdom taught there on a diet of codfish, baked beans and brown bread.

Whether the traditional Quaker City fodder of scrapple, pepper-pot and sauerkraut failed to supply initiative, when the great camera was offered for sale recently, is a matter of doubt, but anyway the Harvard Observatory was allowed to get away with it, in spite of almost tearful appeals by the professor aforesaid to sundry authorities and men of wealth to save it for the State of its birth.

As a last resort, the professor turned to President Lowell, of Harvard, and asked him to relinquish his bargain, but to this the great man of culture and cod turned a cold and fishy eye.

A remarkable man was John Brashear, sometime master mechanic of a rolling mill on the banks of the Monongahela River in Western Pennsylvania. In time, he found his life work and became the world's master craftsman in the fabrication of astronomical and photographic lenses. His long life ended but a few years ago, and during his later years, he was showered with degrees and elected to membership in most of the leading scientific societies of the world.

The star camera that he built with loving hands for the greatest high school of his native State, was eighteen feet in structural length and twelve feet at its highest operative point, but nobody ever saw it mounted except Brashear and his principal assistant. Both are now dead.

Perhaps we have chosen a wrong title; it may be that it would have been better to have written this bit of history under a heading of

The Tragedy of John Brashear's
Star Camera

The Faultless Camera

The truth, the whole truth and nothing but the truth, is revealed by the camera. The air-camera worked from an airplane has actually lowered the tax rate and boosted revenue in the state of Connecticut by detecting untaxed buildings. Locating "lost" property and getting it on the appraiser's list has recently been done by the impartial camera. The air map misses nothing. The surveyor may overlook a building, but the camera does not. It is stated that in the municipality of Middletown, Conn., over a thousand buildings were discovered by the air camera on which no taxes had ever been paid.

Air surveys of a number of other towns in that state have resulted in obtaining funds for new schools and building new roads, although the tax rate has been reduced.

*

Fashions in Portraiture

So fully aware are the ladies, God bless them, of the evanescent nature of modern dress that they shy at being portraited in it.

They know mighty well that at the twinkle of a wink by some Parisian creator of fashions, the thing that is *a la mode* today, may soon be very much out of date.

So, it is said, ladies of fashion are taking no chances when posing before the photographer, and are now frequently being done in the gowns of the last century. Sir Thomas Lawrence style, for instance—short-waisted frocks with long skirts, and floppy lids tied on with a ribbon under the chin, or perhaps, in Gainsborough picture hats.

Smart Mayfair photographers, with a fashionable London trade, are providing a choice of delicious old-fashioned costumes for full figure pictures.

So far as we know, men of fashion have resisted any temptation to be photographed in swallowtails buttoned up over a portion of flowered silk waistcoats, or in skin-tight smalls, hose and hessian boots.



KARL FISCHER



MISS DEAL TELLS ABOUT TELEPHONING

"Rock 'em and sock 'em!" replied Miss I. Deal, when Mr. Blank asked her the fundamental principle of selling as practiced by her. Seeing his bewildered stare, she obligingly dilated upon her terse motto. "All the receptionists I know, who raise orders and get big totals—in other words, 'sock 'em'—have to 'rock 'em' first. That is, they have to humor them, talk to them some, but mainly listen to them. I don't know just why the studio receptionist should be considered a likely candidate for the job of chief listener to all the customer's family affairs, but such is certainly the case, and a good thing, too. For if you listen, not only patiently, but with real friendliness, as to one of your own neighbors, and don't murmur 'yes, yes' where 'no, no' is called for, a subtle something creeps into the relationship which changes it from a cold business proposition into an entente cordiale, and the way is paved for a real order. You can extol the merits of the picture for three times as long and not accomplish as much, for it is human nature to enjoy listening to the sound of your own voice, and being permitted the full luxury, this puts the customer in an amiable, expansive mood, which reacts favorably to the suggestion of further or better pictures, with a hazy sense of reciprocity or 'turn about is fair play' or something of the sort. I always have to remember that my ideal is to give real service to the customer and that this service includes anything that tends to make her enjoy being in our studio. I don't say that it is always easy to scare up an interest in frozen waterpipes, or hubby's tastes in breakfast foods, or Junior's cute replies to teacher, but it *can be done*. The symptom

reciters are the worst. Two women were talking about a third friend, and one said, 'I don't suppose she suffered any after-effects from her operation, did she?' 'No,' replied the second grimly, 'But everybody else did.' I try to remember all the times I have bored others with my affairs, if the recital is so long-winded that I just can't possibly stay interested in it, and I figure that the scales are being evened, so I can take it good-naturedly. It seems to me that it is better business to spend plenty of time cementing a friendly relationship with a customer we already have, than using that same time calling up prospects and trying to get new business."

Here Miss I. Deal paused for breath, and Mr. Blank agreed thoughtfully that she was right. However, she had cast an implied slur upon one of his pet hobbies,—'phone soliciting,—and he had to get to the bottom of that. "What's your idea about 'phone soliciting?" he demanded somewhat truculently.

This was a hard moment for poor little Miss Deal, for to be honest she had to go against one of his strongest convictions. 'Phone soliciting had netted him big results when he had gone into business many, many years before, and he had never since estimated what proportion of his business could be laid at its door. So many of us are like a rough old diamond of Broadway who was asked by one of the bloods the other day why he didn't wear a wrist watch. "They were twenty-five years getting long underwear off me," he said, "and it will take that many more years to strap a watch on my wrist." Miss Deal took a long breath, and plunged in bravely.



NICKOLAS MURAY

GEORGE BELLOWS

"It seems to me," she said, "that people are getting more and more annoyed when they are called by 'phone, even if we offer a special discount or a free sitting, and every time we do it, we cheapen ourselves by making the appeal and laying ourselves open to the snub which too often follows. In some communities this may not be so, but in cities like ours, we can give no logical reason for disturbing them with a proposition which could just as well be written, unless we say something about prints for the press, or our files, or some other excuse, the pulling force which is automatically weakened by its untruth, even if the customer does not know it. 'Phoning is now, furthermore, very expensive, and that fact, added to the salaries of 'phone solicitors, and the proportion of free sittings who pay no deposit, of course, and do not order, eats up the margin of profit in the orders we do get. You know it is a common practice among the debts and brides-to-be, whom everybody hounds on the 'phone, to make the rounds of the studios and get proofs from all of them. Then they either order just a print or two from several, which means little or no profit for any, or they order from only one, or none. And they are always much harder to please than customers who have not been 'phoned."

Miss Deal paused, somewhat frightened, for the stormclouds were gathering on Mr. Blank's brow. "That's all very well," he barked. "But you may not realize, my dear young lady, that the status of business has changed greatly in recent years. Photographers can no longer sit blandly in their studios and wait for business to come to them. This is a stormy sea of intense competition, and you have to pull, bail, or cut bait, in order to remain on top. The days when folks would wait a week in New York for Histed to condescend to take their pictures have passed. The public has not sufficient appreciation of photographic art to weigh against the insistent advertising demand of the less artistic performer. It seems to me art is almost a dead language.

One flapper said to another—"There's a great picture here Mother says we ought to see." "What is it?" "One of Rembrandt's." "Let's go. I haven't been to the movies for ages." Now with a generation like that how can you expect art to draw them unless we remind them constantly of our existence? We'll have to keep at the 'phoning unless you can think of something better. Direct mail is expensive, and we do all of it that I can afford, but I don't see that it brings them in in droves by any means."

While he was talking Miss Deal was hurriedly summoning to her aid all the constructive arguments she could think of, for this bade fair to be a fight to the finish—a fight between the outworn methods and the fear of undertaking, or lassitude about undertaking, different methods. It is so deadly easy to pursue a course of action because it has become habitual. The same is equally true of thinking. We remember the days before the new bridge across the Delaware river was opened, and one of the ferry-boats plying between Camden and Philadelphia had a bad list to starboard. One morning several commuters refused to take it and said they would wait for the next boat. "For heaven's sake, come on!" said one man who was in a greater hurry, "That boat won't sink." "How do you figure that?" asked one of the group mildly. "Well, it never has, has it?" And upon the strength of this argument they took the boat!

"Don't you think," began Miss Deal, "that paying a drawing account to salesmen might pay better than salaries to 'phone solicitors, because we could then bring into play two most important selling aids—the actual samples themselves, instead of a mere description of the work, and the personal contact. Couldn't these salesmen have a number of sets of samples, or albums of samples, and leave them at certain houses one day, and then collect them a day or so later, after a courteous request that the people look them over? Then, if you wanted to use the 'phone, in case the salesman could

PHOTOGRAPHS

Live Forever

not arrange for a definite appointment when he collected the proofs, you would have some reasonable excuse, because you would have already established a contact."

"That has been done before," said Mr. Blank, unconvinced.

"Well, even at that, it has been successful, hasn't it? I do believe though, that the most successful soliciting is based upon some sort of a special offer, a miniature, a framed enlargement, a baby panel, or some special drawing card at a price less than that charged in the studio, which offer only holds good for a certain length of time. Regular appointments can be made any time, and people know that and do not see why they should be rushed into making appointments for regular photographs at a given time."

"That sounds reasonable," agreed Mr. Blank, though still somewhat grudgingly.

With this encouragement Miss Deal warmed to her work. "Let's go a step further," she said. "We agree that our best advertisement in this business is the actual photograph. Why don't we capitalize this more and have exhibits in various parts of town to supplement our show-case display? We can use vacant store windows at no great expense for a week or two at a time, and we can shift each exhibit from one part of the town to another. And, by the way, about our showcase, don't you think if we changed it more often, say, once in two weeks at the outside, people would—"

But here she stepped on the photographer's tenderest corn, and with a muffled groan, Mr. Blank fled. To his credit be it related that he returned very soon and thanked Miss I. Deal for her very genuine interest in the welfare of the business. Mr. Blank is too big a man not to realize that an employee is often most valuable when he or she disagrees with the boss, if only

to counteract inertia with active though possibly antagonistic thinking. However, being human, he did have to steer the conversation away from his own weakness. "If we should put out some sort of special offer," he resumed, "to whom shall we appeal, men, women, or children?"

"Children," returned Miss Deal promptly, "For you must realize how large a proportion of your clientele is made up of children. That's the only thing I will regret about our special offer (already an accomplished fact in her thought, we see), the fact that we won't get many men through it, and I do like to sell to the men."

"You do? Just why, Miss Deal?"

"Well, for one thing, they usually place good orders, and they do it without as much bother about details as the women have to go through. Then too, the price seems to make less difference, though I got a good answer the other day. When I gave one man his bill, he looked up suddenly and asked me what that was around my neck. "Just a ribbon Why?" "Oh," said he, "I thought perhaps it was your garter. Everything is so high in this studio!" That kind of retort puts an extra zip in the day's work and I enjoy it. It is very seldom I have any annoying experiences, though last week a big man breezed in, looked me over, and demanded in a loud voice, "Where in hell have I seen you before?"

"What did you say to him?" asked Mr. Blank curiously.

Miss Deal smiled demurely. "I just said, I don't seem to remember. Let me see, what part of hell do you come from?"

✱

Sales Education Urged to Aid Ads

The accompanying excerpts from a talk by Dr. Paul Ivey, lecturer on Sales Methods in the Northwestern University, before the Poor Richard Club in Philadelphia, has some bearing on the advertising campaign of the P. A. of A., and we believe our readers will read it with profit to themselves.

"Seven times out of ten, advertising is 'way beyond selling methods," said Dr. Ivey, "because we're still in the eighteenth century in the training of salesmen.

"What the advertising man knows about the things offered for sale is more definite than what the salesman knows, and his knowledge has real understanding of salesmanship behind it.



"Of thirty-six individuals brought into a store by one advertisement of which I have record, only eight made purchases. The reason was that the salesmen hadn't read the advertisement and didn't understand their own goods.

"Salesmanship is a science as complicated as mathematics or chemistry, even though less exact. Some concerns market their goods more cheaply than others, with less cost for overhead, because they train their salesmen. And money is saved to the consumer by that reduction in cost of marketing.

"Salesmen can be trained to sell twice as much as they have been selling, and with no injustice to the customers. The training of salesmen must do what advertising does—put the same idea into their minds from many angles. Just as advertising must be by a series, so must the training of salesmen.

"Advertising knocks down preliminary resistance in the minds of prospective customers, but salesmanship is needed to follow that up. The salesman must be taught to know his merchandise thoroughly, to understand how to present it to the prospective buyer, to learn what the customer wants to know now and to sift and organize knowledge.

"Education of salesmen is developing in the United States. But education, like bathing, is a continual process. Many educations stop at graduation. But the mind must be bathed with new ideas daily. Getting educated is getting others' viewpoints."

	<h2 style="text-align: center;">LEGAL DEPARTMENT</h2>	
<p style="text-align: center;">CONDUCTED BY ELTON J. BUCKLEY, ESQ.</p> <p style="text-align: center;">[MR. BUCKLEY is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, MR. BUCKLEY will answer them <i>free of charge</i>. A stamped and addressed envelope must be enclosed for reply.]</p>		

When Your Checks Wrongly Come Back Marked "Insufficient"

Not long ago the owner of a small retail store maintained a regular bank account for business purposes at a certain bank. He was a small man and had a limited credit. In fact, the people he bought from would only allow him one week. At the end of the week he would send out checks for his weekly accounts, and so on from week to week.

One week he did this, but when his checks went back to the bank, the bank mistakenly

refused to pay them, though he had plenty of money on deposit to take care of them. There were eleven checks altogether, ranging from \$4.40 to \$28, and all eleven were returned marked "insufficient." The whole eleven creditors became angry and cut off the dealer's credit. From then on he had to pay cash. Promptly he sued the bank for his damages.

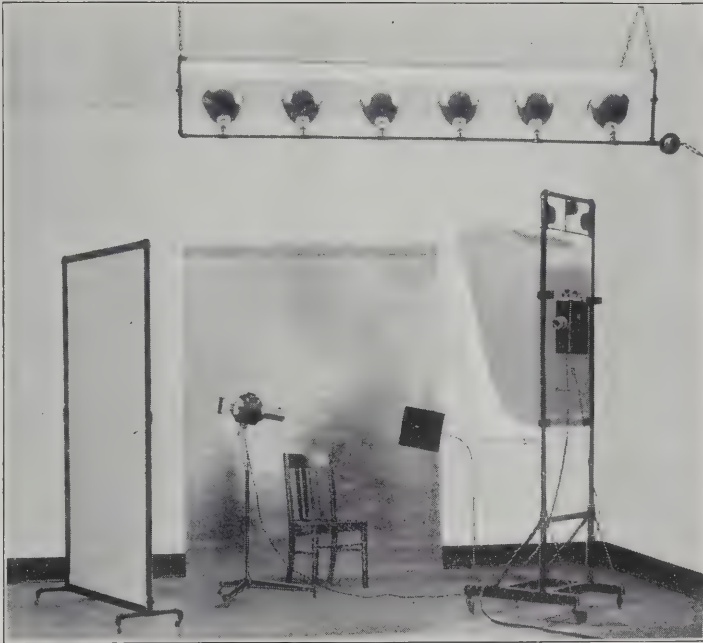
I am using the actual case as an illustration of the radical way in which the law has

changed in cases like this. A few years ago this man could have recovered substantial damages even though he hadn't actually suffered any. Taking the present case, even if these eleven creditors hadn't cut him off, this dealer could have recovered damages under a theory of the law that the victim of such an incident *must have* suffered injury by reason of it. It is the same theory which lets you get damages from somebody who has libelled you, even if you can't put your finger on a single cent of actual loss.

There are hundreds of cases on the books in which business men have recovered damages from banks which mistakenly turned down their checks in which no actual damage was shown.

That situation, however, is very largely over. Under a new law which has been passed by twenty States, and which will no doubt be passed by all of them in time, you can collect only such damages as you can prove you suffered. No longer is there any legal presumption of injury. For instance,

Halldorson Studio Lighting System



Concentrating Spotlamp, a marvelously handy, attractive and efficient spotlamp, using 400-Watt T-20 Mazda globe.

Flexible Neck Head Screen, universally acclaimed as an indispensable studio convenience.

Electric Studio Lamp, the lamp that places a bank of four 1500-Watt Mazdas under the absolute control of the operator.

Overhead Light, a new and valuable member of the Halldorson lighting family, for use with groups.

*The entire system pays for itself in the electric wiring it saves.
Write today for complete information.*

THE HALLDORSON COMPANY

4745 N. Western Avenue

CHICAGO

suppose I had a chance to make an unusually good buy of certain merchandise, but had to pay cash. I bought the goods and gave a check, the bank mistakenly refused payment, the seller got angry and took his goods back, and I had to pay a hundred dollars more for the same goods. In that case I could collect the \$100 because it would be my actual damage.

The law I refer to reads as follows:

That no bank, trust company or banker shall be liable to a depositor because of the non-payment, through mistake or error, and without malice, of a check which should have been paid, unless the depositor shall allege and prove actual damage by reason of such non-payment, and in such event the liability shall not exceed the amount of damage so proved.

An interesting feature of the case I am discussing was the court's ruling that a busi-

ness man whose credit is cut off doesn't suffer any real damage. The court said:

When the plaintiff was deprived of credit with the firms from whom he purchased he was obliged thereafter to pay cash for each purchase which he did. This caused the plaintiff no actual loss or damage; at most it was only an inconvenience. We are obliged to hold, therefore, that there is no proof of actual damage.

I don't subscribe to this exactly. I think a business man who is deprived of his credit has unquestionably sustained a loss, which might affect him and limit him in a variety of ways. As a matter of fact, depriving a business man of his credit might destroy him. Decidedly, as I see it, it is more than an "inconvenience." Therefore if I were representing this plaintiff I should appeal from this part of the decision.

(Copyright by Elton J. Buckley)

Little Red Note Book

C. H. CLAUDY

Men are popularly supposed to have them. In them, according to all writers of farces, all motion picture producers of extemporaneous drama, and many reformers, are supposed to be addresses and telephone numbers of kind ladies. "That was a good address you made," the jokesmith makes the member of the audience say to the speaker of the evening. "Do you know any other good addresses?"

But the little red note book on the photographer's desk, though filled with names and addresses, wasn't that kind. When I inquired what it was I received the cryptic information that it was a "man's birthday book."

"And what in the name of the shade of Daguerre," I wanted to know, "is a man's birthday book?"

"That's the book in which I keep the birthdays of all the men I can find out about," answered the photographer. "I have another one—it's blue to distinguish it from

this one—filled with ladies' names, addresses and birthdays."

"How come?"

"There is one thing which many men and all husbands have trouble with—and that's the birthdays of their women folk," opined the photographer. "Mr. doesn't know when his wife has a birthday, and if he does happen to remember it, he doesn't know what to do about it. This is my reminder book. When Mrs. is about to have a birthday—I usually work a month ahead of time—Mr. gets either a telephone call or a letter, reminding him of the fact. The letter contains the suggestion that a picture of him would make a fine present and avoid all the trouble of selection."

"Got one of those letters handy?" I always like to read letters. They make me feel so superior, usually, when I think of how much better I could write them!

The photographer handed me one. This is it:

Dear Mr. Smith:

Have you chosen Mrs. Smith's birthday present? On March third you will celebrate the happy day, and doubtless will want to give her some token. Call us up and make a date for us to make your photograph.

A photograph is personal. No one else but you can give it to her. It will please her. It is inexpensive. And it will take you less time than to go shopping and buy something she may not want or like.

Call Main 41144—*now!*

Faithfully yours,

Jones, Photographer.

This letter didn't make me feel good because I didn't see how I could improve it. It is short, snappy, tells the whole story and hasn't any blurb in it.

"What sort of a letter do you send to the other side of the house?" I inquired.

The photographer rummaged in a drawer and handed me another form letter.

Dear Mrs. Smith:

Mr. Smith will celebrate his birthday on March 10.

Can you think of any gift that could please him more than a new, surprise portrait of yourself?

Call us up and arrange a sitting; you will not only get a birthday gift for him which will be personal as no other gift can be, but in addition, will have eleven other gifts for friends who will value them highly.

The cost is less than you suppose.

Faithfully yours,

Jones, Photographer.

"Even shorter than the letter to the man," the photographer said. "But we follow it right away with a telephone call, a reminder, and, if we have any encouragement, with another letter.

"You'd be surprised how many we get this way."

"But how do you get the birthdays?"

"Oh, that's easy. We get the women's birthdays from the men, and the men's

birthdays from the women! All you have to do is ask. A woman who won't even admit she ever has a birthday, will tell you what day her husband first saw the light, and a man who cannot remember what his wife's birthday is, is usually so shocked, that he goes and finds out right away. I get some of them from vital records, and the marriage license columns give years, you know; it's easy for a clerk, then, to find them at the city hall."

Little red and blue note books with addresses look to me like a good photographic bet!

~

What Will You Be?

FRANK FARRINGTON

What you will be as the manager or owner of a business can be foretold by observing what you are now. Your future ability is going to be measured by your present habits and tendencies and practices.

The employee who does not get along with his fellow workers or with his employer is not going to be able to handle employees of his own satisfactorily. The young employee who does not take an interest in learning about management, advertising, buying, and all the business as well as the technical side of the work, cannot expect to prove efficient when he tries to take up the executive end of a business. What a man needs to know as proprietor of a business he needs to learn as an employee in someone's else business.

Photography may appeal to you as being a profession. You may think that bossing a working force will never be your job. Nevertheless, any man who makes much of a success of his work is sure to have to be able to handle employees successfully, and he never can do that if he has not first learned how to be a good employee himself. Successful photographers begin their success while they are still apprentices, working for someone else.

*

"Do you say your prayers every night, Bobbie?"
"No, some nights I don't want anything."

National Take-a-Picture Week

April 24th to 30th

The Master Photo Finishers of the country have designated the full week of April 24th, as National Take-A-Picture Week. It isn't presumed that the public is going to dust off their cameras and take pictures enthusiastically from March 24th to 30th, just because those who make a profit from amateur photographic sales and finishing announce the period as Take-A-Picture Week. But by organizing and encouraging all retail outlets to put in special display windows for the week, so that these photographic displays show up every time a person turns a third corner in your city or sees such displays in every city in your trade territory—well, the average camera user simply cannot do it without being much impressed before the week is over with the fact that the season is again open. If the weather during this special week should be right, you will, of course, cash in tremendously. But even though it rains most of the week, the impression which has been created will cause your customers to buy a roll of film and take some snap-shots the first day of open weather following. It is a fact that picture-taking is more or less a

habit with the customer, who is slow to put his camera away in the fall, and also slow to get into action in the spring. He passes up many days in spring which have far greater picture-possibilities than days used in the preceding fall. It is the purpose of Take-A-Picture Week, with its concerted showing of advertising by every dealer all over the country during one particular week, to encourage the camera user to get his camera into use earlier in the spring.

Take-A-Picture Week was first organized three years ago in the San Francisco-Oakland district and with considerable success. The following year Minneapolis and Los Angeles followed suit. Last year the Master Finishers of America undertook to make the movement a national one and the twelve hundred members of that organization used over 22,000 sets of a five-piece special window trim, which in a way measures the enthusiasm with which the movement was taken up. This year the association is again creating a special glass trim somewhat similar to that produced and distributed to each member last year, and a layout which probably will be considered even more adaptable than



SHOWING A WINDOW DECORATION

A Cirkut Camera for Convention Groups

Let this coming convention season find you ready to seek this profitable group business.

Sales from group negatives are entirely dependent on freedom from distortion and faithful rendering of the individual faces. With the Cirkut, be it a group of tens or hundreds, "every face is a portrait."

In addition, the Cirkut Camera No. 10 is ideal for panorams of manufacturing plants, golf courses, harbor developments, realty subdivisions and large estates.

No. 10 Cirkut Camera taking 6, 8 or 10-inch film, size 9 x 11 x 12 inches, weight 49 lbs., 27-inch bellows draw, 4 x 4 inch lens board, Turner-Reich Convertible Anastigmat Lens Series II in Double Valve Shutter and items listed in Note (*) . . . \$405.00

*With this camera are included Cirkut Gears for regulating speed, Cirkut Tripod head, Professional Tripod legs, and two Carrying Cases.

*The Cirkut Camera No. 10 is made by
the Folmer Graflex Corporation and sold by*

EASTMAN KODAK COMPANY
Rochester, N. Y.

previous material. There will be one centre banner of large size, having a border of small snap-shots in vertical and horizontal. This centre banner carries the announcement of "Take-A-Picture Week," the dates and the line "Get out-doors with your camera." Where a complete photographic window cannot be obtained, this banner will serve very well as a one-piece display. When a complete window is put in, there will be two triangular pieces for the upper corners and four-inch strips in vertical and horizontal to run across the top and down the sides of window to completely frame the display in back. One set, as usual, will be sent to every

Master Finisher and for those having retail stations, an extra supply can be obtained at cost plus.

The Master Photo Finishers of America is the largest photographic organization in the field and there is every indication that it will list fully fifteen hundred members before the close of the year.

Any progressive firm doing commercial Photo Finishing, who will co-operate for more and better business, is eligible for membership in the association. Inquiries should be addressed to the Executive Manager, Guy A. Bingham, Box 1020, Rockford, Illinois.

Studio Philosophy

NOTE: *The following article is an abstract of the Editor's interview with Miss Enid Beck on the absorbing subject of selling photographs in the studio, reprinted from B. B. Nichols, Inc., little magazine "Friend-lyservice."*

"When is a riddle not a riddle?" is the query Miss Beck shot at us when we asked her "What qualities go to make a successful studio salesperson?"

Then Miss Beck pointed out to us with an emphasis which precluded any possibility for doubt: "Before we begin to consider the essential qualifications of a saleslady in a studio, it is necessary that we define the worth and importance of certain sound principles on which every business must be founded. No business establishment can prosper or even continue to exist unless the guiding spirit of that business is imbued with a definite ideal. Some clear-cut policy with regard to the conduct of the business must be adopted and unfalteringly adhered to."

At this point we surmised that our informant was deviating from the subject of salesmanship so we interrupted her with: "But what does a saleslady in the studio have to sell?"

"That's just what I'm coming to," Miss Beck replied. "It's one sure thing that no

saleslady worthy of the name will sell a customer a dozen or so gaudy card mounts or feature 'Gold Tones' or 'French Grays' in her selling talk. Those and similar phrases, possess as little sales-appeal as they are meaningless.

"What then does she sell?" we insisted. "Character!" our informant replied. "She sells the personality, the principle of the organization—the living substance on which the business exists. This principle may be the ability to typify expression or to impart character in a portrait, or any one of several other things. There is nothing else to sell. The same rules as those applying to the lawyer, the physician or the dentist, apply in the case of the photographer."

"What is the groundwork or the so-called foundation of a sale?" we asked Miss Beck. She replied: "First of all the saleslady must have the prospective customer's undivided attention. This necessary requisite can often be induced by opening the sales talk with a conversational topic of particular interest to the customer.

"A careful study of human nature will enable the receptionist to select the proper topic applicable to the various people she will have to deal with. The District Attorney of Los Angeles County is not appealed to by the same conversation as a motorman of the

You'll never know 'till you've tried them!

THERE is SOMETHING unusual about *Mallinckrodt* Photographic Chemicals. Try a small order and be prepared for the revelation.

The Container Open ∴ clean, beautiful granulated salts, free running, easy to weigh, quick to dissolve.

The Solutions ∴ clear as crystal, no sediment or cloudiness, no caking in the bottom of containers.

Your Results ∴ everything your emulsion contains brought out to a beauty that pleases both you and your customer.

Life of Solutions ∴ they'll give beautiful results for a length of time that will surprise you.

The chemical principles behind these facts are the Trade Secrets of Mallinckrodt Chemical Works. They are the reason for the uncompromised quality and leadership of these superior photo chemicals.

Write us about our group sample offer

MALLINCKRODT CHEMICAL WORKS

ST. LOUIS ∴ MONTREAL ∴ PHILADELPHIA ∴ NEW YORK

Reliable Photo Supply Houses

Eastman Kodak Stores, Inc.
(Formerly Glenn Photo Stock Co., Inc.)
183 Peachtree Street, Atlanta, Ga.

Burke & James
Manufacturers of Rexo and Ingento Products
223-225 West Madison Street, Chicago, Ill.

Central Camera Co.
Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores Co.
(Sweet, Wallach & Co.)
133 North Wabash Avenue, Chicago, Ill.

Norman-Willets Photo Supply
Studio—Finishers—Engravers—Dealers' Supplies
318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co.
Photographers' & Photo Engravers' Supplies
208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc.
(Formerly Standard Photo Supply Co.)
213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc.
223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop
Everything Photographic
424 Grand River Ave. West, Detroit, Mich.

Zimmerman Bros.

(Eastman Kodak Co.)

380-384 Minnesota Street, Saint Paul, Minn.

Hyatt's Supply Co.

417 North Broadway, St. Louis, Mo.

W. Schiller & Co.

6 S. Broadway, St. Louis, Mo.

Eastman Kodak Stores, Inc.

356 Madison Ave., at 45th St., New York

R. J. Fitzsimons Corporation

Autochrome and Ilford Products
75 Fifth Avenue, New York City

Medo Photo Supply Corp.

Phones—Chickering 3843 and 3506.
223-225 West Forty-Sixth Street, New York

George Murphy, Inc.

57 East 9th Street, New York City
Our Monthly Magazine "Snap Shots" Free

Willoughbys

Everything used in Photography
110 West 32d Street, New York

Eastman Kodak Stores, Inc.

(Formerly John Haworth Co.)
1020 Chestnut Street, Philadelphia

Eastman Kodak Stores, Inc.

(Bell Photo Supply Co.)
606 Wood Street, Pittsburgh, Pa.

Cameracraftsmen Meeting at Henry Moore's Studio, Kansas City, Mo., February 13



Top row, left to right—Cady Hodge, Topeka, Kans.; Harvey Voiland, Sioux City, Iowa; Clarence Stearns, Rochester, Minn.; John Snow, Mankato, Minn.; Herman Flint, Waterloo, Iowa; William Schultz, St. Joseph, Mo.; Lyle Tyler, Newton, Iowa; Chas. F. Townsend, Des Moines, Iowa; Harry Baldwin, Fort Dodge, Iowa; H. C. Watton, Oklahoma City, Okla.

Bottom row, left to right—Thorwald Lee, Minneapolis, Minn.; Herman Anchutz, Keokuk, Iowa; Alva Townsend, Lincoln, Neb.; Henry Moore, Kansas City, Mo.; Guy Reid, Fort Worth, Texas; O. C. Conkling, St. Louis, Mo.; Fred Loomis, Emporia, Kans.; Frank Free, Davenport, Iowa.

PITTSBURGH CONVENTION

The Photographers' Association of the Middle Atlantic States
FORT PITT HOTEL

March 28th, 29th and 30th, 1927

The splendid list of prizes and the brilliant program already assured will make this an outstanding Convention.

Concentrated Business, Art and Inspiration
are crowded into the short three days.

THE Picture Exhibit will grip the attention and doubtless dominate all else. It will be an education in itself.

Go to this Convention by hook or crook, but if you want to get the most out of it, SEND a print and strive for a prize.

The time is short, but often the *best* things are done when the spur of quick action is present.

Details in full in all Trade Journals. Programs ready soon. Watch for news items in every issue.

HERE is outline of program:
The subjects—

1. Art, Advertising, Business.
2. Telephone Photographs,
3. Halftones, Receptionists.
4. Newspaper-Cooperation.
5. Retouching and Demonstrations.
6. Prizes, Stunts and Fun at the dinner.

Some of the Speakers:

Leah Moore, Jack Turner, Lee Redman,
Dr. Petty, Pettinger, Scott, Towles,
Harris and Kossuth.

L. A. Railway Co. There is no leisure occupation of greater benefit to the saleslady than the habit of good reading.

"Attention will automatically blend in to interest if the saleslady is qualified in her calling. A clever and successful means of creating interest is to display a correct selection of sample photographs on a table covered with purple or black velvet. Most sales ladies talk too much when endeavoring to create interest. Let the prospect talk, it will be an effective way of creating interest.

"Every true saleslady will endeavor to establish a prospect's confidence at the beginning of her sales talk and must strive to develop and strengthen it during every moment of the interview. Photographs cannot be sold to customers who have no faith in the photographer's competency. If a customer feels that we are going to deliver to her merely a certain number of maps of her face or figure, then we have failed to sell her our ability as photographers.

"The close of the interview or the writing of the order is the most important and difficult part of salesmanship. Courage is an immense asset at this point. It is not necessary for a saleslady to harbor any thoughts as to what the customer is thinking at the time of closing the sale. The customer is too busy wondering what the saleslady thinks of her.

"After an order has been finally consummated it is part of the saleslady's work to leave with the customer the impression that the order will be given her personal attention, and of course give it."


At the conclusion of our interview with Miss Beck it was plain to us that no definite set of rules for studio salesmanship applying to every studio could be devised. We recalled Mark Twain's definition of the "cauliflower being a cabbage with a college education." Applied to a studio saleslady we assumed that Miss Beck meant to refer to her as a "saleslady with enough education to interest her customer and at the same time instill in her a feeling of confidence in the saleslady and the studio she represents."

The "Two-Way" Shutter

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.
KALAMAZOO, MICHIGAN



COMMERCIAL PHOTOGRAPHERS!

The most satisfactory all-around lens you ever used. A guarantee tag protects you and indicates the genuine.

GOERZ

Dagor f6.8
Descriptive literature upon request
C. P. GOERZ AMERICAN OPTICAL CO.
317C East 34th Street, New York City

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Artcraft Studios, Inc., 3900 Sheridan Road, Chicago.

KAN-RITE

is the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And you will get it—all of it, less a fair refining charge, if you send your Silver Residues of every description to

KANTRO-GUNNELL REFINING CO.

PORTAGE, WISCONSIN

P. H. KANTRO

PORTAGE, WIS.

Highest Prices paid for your old negative glass and portrait film.

Write for prices and instructions before shipping.

Insurance Forms

G. A. Malme, President of the Photographers' Association of Wisconsin, sent us a copy of an Insurance Form to be used by studio owners, which was given to him by the late John Bangs.

Mr. Bangs was a staunch advocate of insurance for the photographer, and from his years of experience in the photographic field, learned that photographers either took out the wrong kind of insurance, or no insurance at all. It is greatly due to Mr. Bangs' untiring efforts that the form which we are printing here was adopted by many photographers in his territory and later by photographers elsewhere.

Many photographers carry ample life insurance, but are either negligent or careless when it comes to protecting their studios. A careful study of this form will save time, money and inconvenience to those who to date have failed to give Studio Insurance proper consideration and thought.

\$.....On photographic outfit complete and all appurtenances thereto and thereof, including accessories, scientific apparatus, implements, utensils, machines, tools, office, waiting and studio furniture and fixtures, sculpture, show cases, desks, safes, carpets, rugs, awnings, signs and all other merchandise, goods, chattels, materials and supplies, including glass and dry plates, films, card mounts, negatives, photographs, drawings, portraits, paintings, pictures and their frames, finished and unfinished, advertising and printed matter, all while contained in, on or attached to the building and/or additions situated at No..... together with property in, on and/or under streets, alleys, areaways, sidewalks and/or conveyances of all kinds within 100 feet of the described premises.

This policy shall cover permanent alterations, betterments and repairs regardless of whether the same may be or become a part

of the building, and independent of any insurance on building, and any adjustment or payment thereunder.

It is the intent and meaning of this policy to cover all of the property of this assured as located and described above, together with property held in trust, on commission, on consignment, in or on storage, for repairs, sold but not delivered or removed, and/or otherwise in assured's custody, but it is understood and agreed that this policy shall not extend to nor cover such property of others in the custody of the insured as may be otherwise specifically insured whether same be specifically insured in the name of the owner or owners thereof or in the name of the assured as custodian for such property.

This policy shall not cover accounts, bills, currency, deeds, evidences of debt, money, notes or securities.

If the above premises are occupied by this assured and other tenants, it is specifically understood and agreed that this assured's rights under this policy shall not be prejudiced by any act or neglect of any such other tenants.

The following permissions are hereby granted the insured, to wit: to have and procure other contracts of insurance on said property; to operate at all hours; to generate, keep, use and/or allow on said premises all such things as are necessary in and/or incidental to the maintenance, uses and/or occupancies thereof, anything in the printed conditions of this policy to the contrary notwithstanding.

It is understood and agreed that in event of loss, negatives 8 x 10 or larger shall not be valued at more than \$..... each and that negatives 5 x 7 and smaller shall not be valued at more than \$..... each.

Alterations and Repairs Permit attached.
Electrical Exemption Clause attached.

Attached to and forming part of Policy No.....of the..... Insurance Company.

Cameracraftsmen Meet

The Cameracraftsmen held their annual meeting at the studio of Henry Moore in Kansas City, February 13, 14, 15. All members except Winton Medlar, Spencer, Iowa, and Charles Pyke, Peoria, Ills., were present.

A very interesting three-day meeting during which papers were read on almost every phase of the photographic business. The next meeting will be held in Davenport, Iowa. Frank A. Free, Davenport, Iowa, secretary and chairman for the next meeting. The following new members were admitted: Cady Hodge, Topeka, Kansas; Lyle B. Tyler, Newton, Iowa; William Schultz, Omaha, Neb.; H. C. Watton, Oklahoma City, Oklahoma.



Mr. Wood met his friend Stone and greeted him thus:

"How's Mrs. Stone and all the little pebbles?"

"Fine, and how's Mrs. Wood and all the little splinters?"

The critic said of the picture : *"A Pleasing Bit of Composition"*

Why? Because, consciously or unconsciously, the photographer observed the rules of art. Don't waste your energy and materials in chance shots. Train your eye to "see" pictorial possibilities through John Burnet's (F. R. S.)

ESSAYS ON ART

(In Three Parts)

I—Education of the Eye
29 figures, 25 illustrations

II—Practical Hints on Composition
38 illustrations

III—Light and Shade
39 illustrations

Make your check out for only \$2.15 and send with the coupon TODAY and we will mail this book which will help you make your photographs PICTURES.

FRANK V. CHAMBERS
636 S. Franklin Square, Philadelphia, Pa.

Please send me Burnet's ESSAYS ON ART at once. I enclose \$2.15.

NAME

ADDRESS

Convertibility in a Lens



—A Most
Desirable
Asset

For large images, true perspective and distant views, a long focus lens serves best.

The Series Ia Velostigmat $f6.3$ — $f7.7$, a triple convertible lens, provides two long focus single elements, as well as a doublet of moderate focus—a highly corrected anastigmat.

Detailed information upon request

WOLLENSAK
OPTICAL COMPANY
Rochester, New York U.S.A.

SPEED
FOR
BETTER
RESULTS

HAMMER PLATES

with shortest exposure and least effort, produce negatives of highest quality. Speed, Uniformity and Brilliancy are their Chief Characteristics. Coated on Extra Selected Photo Glass.



Hammer's Booklet, 10th Edition,
sent on request

HAMMER DRY PLATE CO.

REG. TRADE MARK

HAMMER DRY PLATE
COMPANY

Ohio Ave. and Miami St., St. Louis, Mo.
159 W. 22nd St., New York City

AS WE HEARD IT

W. W. Flashman has bought the Lewis Photographic Studio at Red Lodge, Mont.

Paul Smith, Port Royal, Pa., had a fire loss of \$500 on February 19. Partially insured.

I. A. Errard has bought the Fondy Studio at Fond du Lac, Wisc., from Frank V. Harnacker.

Harry Elton, formerly with the G. Cramer Dry Plate Co., has joined the forces of the Eastman Kodak Co.

H. G. Webb has bought the photographic studio of R. J. Todd at Napa, Calif., formerly known as the Halverson Studio.

Charles F. Townsend, Des Moines, Iowa, has opened a branch studio in the Kraft Building, Des Moines, under the charge of R. A. Townsend.

T. W. Trussler, owner of the Washington Studio, and E. W. Smart, of Smart's Studio, of Royal Oak, Mich., have combined. The studio will operate under the name of Smart Studio.

Hixon-Wiese Photographic Studio, in the Hotel Baltimore, Kansas City, Mo., has moved to the Hotel President. Henry Moore will open a branch studio in the room vacated by Hixon-Wiese in the Hotel Baltimore. The main studio remains at Eleventh and McGee streets, Kansas City, Mo.

✱

Commercial Photography, by David Charles. I. Pitman & Sons, London, Eng. F. V. Chambers, agent, Philadelphia. Price, cloth, \$2.

This is a book of 144 pages, full of good ideas for the commercial photographer and deals thoroughly with equipment and with practical methods that have been thoroughly tested. Mr. Charles is a painstaking worker and the subject matter in the book is written so that it may readily be understood.

✱

Professional Photographers' Club of New York, Inc.

A portrait competition formed the chief feature of the regular meeting of the Professional Photographers' Club of New York, Inc., held on the evening of February 16, at the club rooms at 118 Lexington avenue, New York. Two silver cups, donated by the president of the Club, C. F. Becker, and two certificates of merit were offered as prizes. A jury of three, composed of Mrs. Helen Stage, Nicholas Haz and Edwin E. Mersereau, selected the winners from among an unusually large number of contestants, with the following results: First prize, Joseph Berman; second prize, Adolf Fassbender; third prize, Ralph Oggiano; fourth prize, Irving Chidnoff. The entire exhibit was reviewed by Mr. Haz and his remarks supplemented by some observations on several of the entries by Mrs. Stage. A capacity crowd was in attendance. The membership is growing rapidly, fourteen new applications being received at this meeting, and present indications point to the need for still larger quarters in the future.



In the Service of the Profession

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

Our Specialties:

ENLARGING IN ALL ITS BRANCHES
DISTINCTIVE PORTRAITURE WORK
WATER COLORS
OIL PAINTINGS
OIL EFFECTS
ART PRINTS
ASTRO TONES
GUM PRINTS
PORCELAIN MINIATURES
IVORIES

Write for price list No. 8.

Consult Blue List No. 2 on Specialty Work for your Amateur Trade.

BLUM'S PHOTO ART SHOP, Inc.

1021 North Wells Street

CHICAGO

Save 25% to 60%

On Slightly Used

Cameras, Kodaks and Lenses



Our Bargain Book and Catalog contains things that the professional and amateur photographer needs.

**SEND AT ONCE
FOR YOUR COPY**

You will find the most up-to-the-minute Cameras, Lenses, and supplies of every description, both used and new, listed therein at startlingly reduced prices. Thousands have been pleased with our Bargains and business methods. We can do the same for you. Every item is guaranteed and a

10-DAY FREE TRIAL

is granted, after which time, should the outfit prove unsatisfactory, same can be returned and your money will be refunded. Can anything be fairer or squarer?

CENTRAL CAMERA COMPANY

112-M, South Wabash Ave., CHICAGO, ILL.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.
Countries in the Postal Union, \$2.50. Single copies, 5 cents.
Subscriptions received by all photographic dealers in the United States and Europe.
Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1024

Wednesday, March 23, 1927

Price, 5 Cents
\$2.00 per Year

CONTENTS

Editorial Notes	355
Print Criticism by Will H. Towles—Illustrated	358
Convention Program of the Middle Atlantic States	360
The News of the Missouri Valley Photographers	363
The Fund Sinks—You Swim (C. H. Claudy)	364
Association News—Plans for the National Convention	365
The Receptionist—Miss Deal Tells About Making Copies (by the Sphinx)	367
Just 25 Years Ago—Illustration	369
Open Forum—What's the P. A. of A. Doing?	372
Satisfied Customers the Photographer's Best Business Builders (Frank H. Williams)	372
Ten Ways to Increase One's Business Prestige (Edgar L. Mills)	377
As We Heard It	378
Cleveland Photographers Meet	378

Editorial Notes

Working With The Rest

The general criticism of the farmers, as a class, has been that they never could get together and stick together in any movement for their own good. Coöperative organizations they start without number, and always they fail, because too many will not see their advantage and join, or because too many fail to see immediate results and quit.

The photographer has had business training and experience far beyond the farmer. It ought to be no trouble for him to see the advantages of coöperating with his fellow photographers. He ought to understand without explanation the things that can be done to mutual advantage by such an organi-

zation as the Photographers' Association of America. He ought to be anxious to join, to remain a member, to support the activities of the association, to help in its work.

There is small excuse for the man who does nothing for his association but pay his dues upon the insistence of the Treasurer. Such an organization is successful and helpful in proportion as its members show an interest in its operation.

There are always men who will join a coöperative organization of that sort and after sticking for a year or two, they begin to ask, "What has this organization ever done for me, anyway?" They have the wrong idea. They ought to be asking, "What have I ever done for the organization?" Such an organization is a good deal like a savings bank. If you put nothing in, you get nothing out, and the more you put in, the more you get out.

The man who has little money to offer for the help of his association, or its work, is not to be criticised for the smallness of his contribution to such causes as call for financial aid, but he is to be criticized if he fails to contribute in proportion to his ability, and he is to be criticized if he fails to support the organization with his enthusiasm.

We always think that the fellow who refuses to help on any program for the general welfare of his profession, but expects to share in the advantages of what the rest do, profiting by the money expended by the association, is like the chap who sneaks in under the tent to see the show.

Probably you know men in your town who will not join the Chamber of Commerce. They share in the additional business brought to town by the efforts of that body of active business men. What do you think of such men, as merely ride along without paying their way? It is the same when a photographer refuses to join the association that is working for his interests.



More About Winona School

Those scholarships offered for the P. A. of A. Summer School at Winona Lake, Ind., are going to make some enterprising photographers happy.

There are no strings attached to the offers of the four scholarships that should prove a bar to those striving for them. Last year the BULLETIN OF PHOTOGRAPHY offered a scholarship, and the successful one was a former student and was anxious for another term. Our contest presented far more difficulties than the contests for 1927, so it will be an easy matter to try for one of the scholarships offered.

Two scholarships are offered by the Missouri Valley Photographers' Association. Cady Hodge, president of the association, Topeka, Kansas, will be glad to send particulars of the contest, which is open to photographers in the Missouri Valley. The award will be made at the convention to be held in Kansas City, Mo., April 4 to 7.

The Woman's Auxiliary of the P. A. of A. offers two scholarships to women photographers. Mrs. John A. Erickson, Chairman of the Woman's Auxiliary, Scott Block, Erie, Pa., will consider applications from women photographers in the United States and Canada.

Then we have a scholarship handed to the

BULLETIN OF PHOTOGRAPHY by a gentleman whose wish is to help some photographer to gain this scholarship and also to help along the good work of the Winona School. It is only necessary to submit the best ideas as to why you need to attend the School and what benefits you expect to derive from the four weeks' course.

We are informed that several admirers of the P. A. of A. Summer School propose to give five additional scholarships. We will make these announcements as soon as we get the correct information.

The school will be opened on August 1 and continue to August 27.



The Wisconsin Convention

The Presidents of Amalgamated Associations would do well to emulate the splendid example set by Gus Malme, of Racine, Wisconsin, when it comes to actually getting coöperation from his local newspapers and the Chamber of Commerce, for the coming Convention of the Photographers' Association of Wisconsin, of which Friend Malme is president.

Racine is the second largest city in the state of Wisconsin, having ample facilities for taking care of the comforts and requirements of the photographers who will be in attendance at the three day Convention May 17 to 19. Even larger cities than Racine are not always in a position to have their Chamber of Commerce render the valuable assistance to Convention bodies as does Racine.

President "Gus" has not up to this time given us permission to release the full details, but we will say this: that if his present plans are carried out it will be "a winner of a Convention." The Manufacturers will be on hand with their exhibits, the Salon exhibit will be worthy of a National Convention, with nationally known demonstrators on the program, plus the goodfellowship and hospitality of the Wisconsin photographers, we feel confident that the Convention will live up to the expecta-

tions of the most exacting. Those living within motoring distance, even though from another state, will not go amiss if they plan to attend.

Just a few words about the ladies. Little is ever heard of "Mrs. Gus," who, by the way, makes the most delicious old-fashioned cookies, aside from being the most gracious of hostesses, and we feel that the women attending the Wisconsin Convention will find in Mrs. Malme a most delightful friend.

✱

Photography Maps the Skies

Not so many years ago, when the earth was flat and stationary, according to the wise guys; when roosters crowed to cause the sun to rise and make another day, stars and planets were used by the astrologers to tell the fortunes of gullible mortals.

In those days, an intrepid star gazer who should dare to advance the theory that the little points of light twinkling overhead brightly of a clear night, were other suns, attended in their courses by invisible satellites, stood a good chance of being flayed alive, or boiled in olive oil.

In time, man has come to regard the myriads of celestial bodies as of importance in his study of the cosmos, and is mapping the heavens as thoroughly as others do the state of Maine.

Astronomical maps made in the last century by telescopic observation, before the advent of photography, were thought to be complete, but they were not. In that period, the theory was that if you couldn't see a thing, it didn't exist. Just here, photography came in to reveal to mapmakers of the heavens the existence of celestial bodies undreamed of by former observers, for the photographic plate is sensitive to impressions not granted to the human retina.

Nineteen of the most important observatories in the world are working together to complete a huge photographic chart of the stars seen from every point on the surface of the earth. The nineteen include those at Greenwich, England; Perth, Australia;

Cape Town, Africa; Harvard in the Peruvian Andes and Hyderabad in India; these and the others have contributed to the work of producing over 20,000 plates.

The most carefully prepared photographic emulsions are liable to flaws, but so that such flaws shall not be mistaken for stars, each plate is exposed three times. By this means every star will be represented by three tiny dots grouped closely together. Any flaw in a negative would not, of course, be triplicated, and consequently would be easily detected.

When the astrographic chart is completed, it will be of immense value to astronomers. At any subsequent date, should it be required to determine if certain stars have moved, it will only be necessary to photograph them and compare the exposure with that particular star field on the chart.

✱

"Gold Light" Photography

Medical science has devised means of making motion pictures of living bacteria in spite of difficulties encountered in photographing them.

The solution of the problem of keeping the little bugs alive while they are playing in the slides before the camera, was found in absorbing the intense heat of the lighting device by interposing a cell of specially prepared fluid circulating at a temperature of something below the freezing point of water.

The domestic habits of deadly bacteria can now be studied with care and in safety to the observer.

A still more striking advance in medical science is in the production of moving pictures of growing animal tissue.

Microscopic analysis has shown that nature repairs tissue through a process of cell multiplication by sub-division.

Photography now steps in and shows a motion picture of the process of cellular extension—each cell dividing and making two; the two making four; four eight and so on, all with wonderful rapidity.

Photography Aids the Salesman

In some lines, the traveling salesman cannot conveniently carry samples in his grip or even in a trunk; locomotives, for instance, 72-inch machine shop boring mills, trolley cars or omnibuses.

Right here, commercial photography comes to his aid and he is fortunate if his portfolio is prepared by a photographer who has the experience and judgment to provide views that will appeal to expert mechanics. The buyer wants to see details, and is far

from satisfied with a picture of the powerful outlines of a piece of mechanism. He wants the whole thing served up to him as though he had the real article before him. Hence, the problem of the photographer is one of lighting and arrangement.

A Western manager has had moving pictures made of machine tools in operation, reproducing the effects of showing a visitor around the works, and has actually chartered picture houses for a show-down to superintendents and foremen.

Print Criticisms by Will H. Towles

This week we show four photos that were sent to Mr. Will H. Towles for criticism. We asked our readers many weeks ago to send in prints for criticism, and to include a diagram of the sitting if possible. The four shown are the only prints sent in to date.

We hope that our readers will profit by the criticisms published and that they will send in some of their own work. They may be sent in anonymously, as it's intended that the criticisms be fair and Mr. Towles does not want to know the name of the author, as he prefers to be absolutely free to give his point of view without fear or favor. Under no conditions will the name of the maker of the print be used, and should it be on the parcel mailed to the BULLETIN OF PHOTOGRAPHY office, all identification marks will be removed before handing the prints to Mr. Towles.

Help us out with this department please, and be one of the early ones to send in a print or two. Will you do it?

MR. TOWLES' CRITICISM

Number one would be better spaced as I have drawn lines on it, too much of body showing and is rather untidy at the bottom. The long curve line over the left shoulder gives a feeling of bigness to that part of the body in relation to the other and I think cutting it off improves it very much. The lighting is quite contrasted, so strong that it throws a heavy black shadow along hair

line which is not desirable. The shadow side of face is destroyed to some extent by too much reflected light, I think curving in the neck line gives it refinement and improves it somewhat.

Number two would be improved by spacing as outlined, lighting is very contrasted and hard, too much reflected light kills shadow, neck curved in improves it quite a little. Retouching would improve this negative and the shadows under the eyes are too strong, also side of nose. Neck line of the dress should have been adjusted so as to equalize and give a neater effect—it shows careless handling and rather a strained position, not comfortable.

The same criticism of number two would apply identically to *Number three*, very hard, flat lighting. Lights not properly controlled and reflector used too close to subject.

Number four is unquestionably the best picture, has more roundness. Draperies rather untidy at bottom, would be improved by cutting off as marked. Lighting hard and contrasted and too much reflected light used. This general criticism would apply to all four pictures, negatives have the appearance of being over developed, could be improved by retouching and softening. Shadows are too heavy under the eyes, corners of mouth and along the side of nose, does not have the degree of refinement pictures of ladies should have for that reason.



No. 1
No. 3

No. 2
No. 4

Convention Program of the Photographers' Association of the Middle Atlantic States

Fort Pitt Hotel, Pittsburgh, Pa., March 28th to 30th

Saturday, March 26, 1927

10.00 A. M.

The judges will meet at the Fort Pitt Hotel, Pittsburgh, Pa., where the prints will be submitted under the different classifications and awards made.

No photographs will be considered unless received by the committee on or before Thursday, March 24, 1927.

Prizes will be on display during the convention, but the decision of the judges will be sealed and not made known until the evening of Wednesday, March 30, when the awards will be made at the banquet.

THE OFFICIAL JUDGES

Howard Beach, Photographer, Buffalo, N. Y.
J. E. Mock, Photographer, Rochester, N. Y.
Frank Scott Clarke, Photographer, Detroit, Mich.

Sunday, March 27, 1927

- 6.00**—Dinner, Assembly Room, Fort Pitt Hotel. The Officers and State Vice-Presidents of the Middle Atlantic States Photographers' Association and the Officers and Board of Governors of the Triangle Photographers' Association will be hosts at a complimentary dinner at which it is hoped and expected every honor guest (demonstrators, lecturers and judges), on our three-day program, will be present to meet informally, and complete final arrangements for this big convention.

Monday Morning, March 28, 1927

- 9.00**—Registration of members and guests. (Please be prompt, as all sessions will open absolutely on the scheduled hour.)
- 9.30**—A. V. Snell, Manager, Chamber of Commerce of Pittsburgh, "The Pittsburgh Spirit."
- 9.40**—Announcements and introduction of Past Presidents.
- 9.45**—Will H. Towles, Towles of Washington, D. C. Director of the Winona Lake Summer School. "A Portrait Demonstration."
- 11.00**—James W. Scott James F. Hughes Co., Baltimore, Md., "A Commercial Demonstration."
- 12.15**—Luncheon in the Norse Room.
Note—On Monday only, upon request, Mr. Haz will criticize your prints.

Monday Afternoon, March 28, 1927

- 1.00**—James B. Schriever, photographer, Scranton, Pa. Luncheon address, "The American Trophy."
- 1.45**—Nicholas Haz, Photographer, Painter, Illustrator, New York City, N. Y. Illustrated lecture and demonstration, "Composition for Photographers."

- 3.00**—Fred Millis, Advertising Councilor, National Advertising Campaign, Indianapolis, Ind. Address, "Teaching the Millions to Buy More Photographs."

- 4.00**—Mr. Towles, Mr. Haz, Mr. Scott, Mr. Millis will be on the platform and conduct an open forum.

- 5.00**—Social hour. Visit the exhibits.

Monday Evening, March 28, 1927

- 6.00**—Dinner in the Norse Room.

- 6.40**—F. W. Hochstetter, Hochstetter Research, Pittsburgh, Pa. Presentation to the Middle Atlantic States Photographers' Association of the \$500.00 Gold Prize.

- 6.45**—George Harris, Harris & Ewing, Washington, D. C., dinner address.

- 7.30**—All delegates to the Convention and their registered friends will leave the hotel in automobiles to visit the Carnegie Institute as the guests of the Officers and Board of Directors of the Pittsburgh Salon, who will hold a reception at the Art Galleries and escort us through the exhibition.



WILL H. TOWLES



JAMES B. SCHRIEVER

Tuesday Morning, March 29, 1927

TRIANGLE DAY

- 9.00**—Registration of members and guests.
9.30—Announcements.

- 9.45**—Harry DeVine, Photocraft Company, Cleveland, Ohio, "Pictorial and Illustrative Photography."

- 11.00**—Charles K. Archer, Chief Photographer Carnegie Steel Company, Pittsburgh, Pa. Actual demonstration, "The Making of a Bromoil."



A. H. DIEHL



F. W. HOCHSTETTER

- 12.00—Luncheon in the Norse Room.
Note—On Tuesday only, upon request, Mr. Towles will criticize your prints.

Tuesday Afternoon, March 29, 1927

- 12.45—Hon. James H. Gray, Judge of the Common Pleas Court, Allegheny County, Pennsylvania, luncheon address.
1.30—Lee F. Redman, Lee F. Redman Studios, Detroit, Mich., "At-Home Portrait Demonstration."
2.45—Orren Jack Turner, Photographer, Princeton, New Jersey, "School Days and Others."
4.00—Mr. Devine, Mr. Archer, Mr. Redman, Mr. Turner, will be on the platform and conduct an open forum.
5.00—Social hour. Visit the exhibits.

Tuesday Evening, March 29, 1927

- 6.00—Dinner in the Norse Room.
6.45—Harry Fell, Eastman Kodak Company, Rochester, N. Y., dinner address.
7.30—Henry Hoke, President, Mail Ad Service Inc., Pittsburgh, Pa. Address, "Direct Mail—Common Sense Salesmanship."
8.30—James C. Mace, Secretary, Y. M. C. A., Pittsburgh, Pa. Address "Have a Look," "Pot Luck." (Take your choice.)

Wednesday Morning, March 30, 1927

- 9.00—Meeting of Committee to complete their reports to the Convention.
9.30—Harry Elton, Eastman Kodak Company, Rochester, N. Y. Lecture and demonstration, "Difficult Copies and Color Separation."
10.30—Snappy business meeting. Reports from Chairmen of Standing Committees and Election of Officers.

- 11.00—O. C. Conkling, Photographer, St. Louis, Missouri, "A Demonstration of Child Photography."

- 12.15—Luncheon in the Norse Room.
Note—On Wednesday only, upon request, Mr. Dooner will criticize your prints.

Wednesday Afternoon, March 30, 1927

- 1.00—A. H. Diehl, Photographer, Sewickley, Pa., Past President, M. A. S., P. A., luncheon address.
1.45—Leah B. Moore, Photographer, Memphis, Tennessee. President South Eastern Photographers' Association, "Selling Your Art."
3.00—William Bradford, Bell Telephone Company of Pennsylvania, actual demonstration and illustrated lecture, "Sending Photographs by Telephone."
4.00—Mr. Elton, Mr. Conkling, Mrs. Moore, Mr. Bradford will be on the platform and conduct an open forum.
5.00—Get ready for the banquet in the English Room, Fort Pitt Hotel.

Wednesday Evening, March 30, 1927

- 6.30—Banquet in the English Room. Souvenirs for the ladies.
7.00—Entertainment. Pittsburgh Kiwanis Male Quartette.
7.30—Paul True, Sales Manager, Defender Photo Supply Co., Rochester, N. Y., "Toastmaster." Awarding of "The American Trophy," \$500.00 in Gold Prize, Cups, Medals, etc., and response by the Judges who made these awards.
9.30—Carl Wallace Petty, D.D., Pastor, The First Baptist Church of Pittsburgh. Address—"Seeing What You Are Looking For."



O. C. CONKLING

LEE F. REDMAN





PAUL TRUE

HARRY M. FELL

*Official List of Prizes to be Awarded*

\$500 IN GOLD (F. W. Hochstetter)
For the Best Portrait. (Open to the World.)

THE AMERICAN TROPHY
(James B. Schriever)

For the Best Three Portraits.
(Open to U. S. and Canada)

GOLD MEDAL (Richard T. Dooner)
The Interpretive Medal. (Open to the World.)

GOLD MEDAL. (Will H. Towles)
Best Exhibit of Three Portraits.
(Open to M. A. S. only).

GOLD MEDAL
(Advertising Campaign Committee)
For Best Portrait to be used in the National
Advertising Campaign, "Photographs
Live Forever."

TROPHY (John Erickson)
For the Best Child Portrait.
(Open to M. A. S. only).

SILVER PLACQUE (Hochstetter Research)
For the Best Photograph by Popular Vote of
the Convention

\$20 IN GOLD (S. S. Loeb)
Best Portrait Made with Mirror Reflector.
(Open to M. A. S. only).

\$100 IN GOLD 1st PRIZE
50 IN GOLD 2nd PRIZE
25 EACH for Selected Prints
Reymer & Brothers, Inc.
For the Best Photographs Advertising
Their Candy.
(Open to U. S. and Canada).

GOLD MEDAL

(Advertising Campaign Committee)
For Best Commercial Picture to be used in the
National Advertising Campaign,
"Photographs Tell the Story"

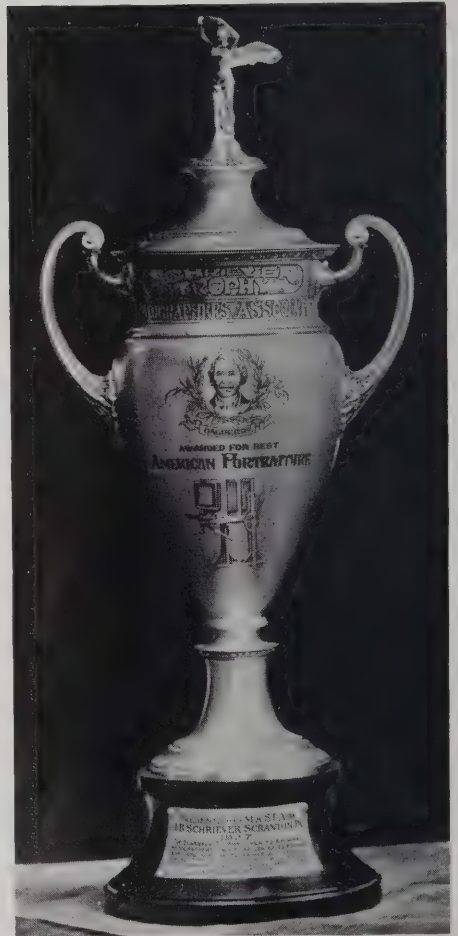
SILVER CUP (Commercial Photographer)
For the Best Single Commercial Print.
(Open to the World).

VENTLITE (Johnston Ventlite Co.)
For the Best Photograph using a Ventlite.

4 SILVER MEDALS (Commercial Section)
A Silver Medal for the Best Commercial Photo-
graph in each of the following classes:
Architectural (interiors and exteriors), Gen-
eral Industrial, Landscape and Pictorial,
Advertising and Selling, Open to the Middle
Atlantic States Association. No entry fee.
No exhibit to include more than three
pictures.

4 BRONZE MEDALS (Commercial Section).
For Second prizes in above classes.

20 PRIZES IN ALL TO WORK FOR



THE SCHRIEVER TROPHY
M. A. S.

The News of the Missouri Valley Photographers Convention—Kansas City, Mo., April 4 to 7

PHOTOGRAPHS
LIVE FOREVER

Missouri Valley
Photographers
Association

FORECAST—RECORD
BREAKING CROWDS

EXPOSURES and DEVELOPMENTS

From the President, L. Cady Hodge, Topeka Kansas

Entered at Postoffice as Desirable Mail Matter for All Photographers

PHOTOGRAPHERS PLAN BIG MEET IN KANSAS CITY

Missouri Valley Association
To Hold Convention
April 4 to 7

ROOF GARDEN K. C. A. C.

Missouri Valley Photographers will hold their Tenth annual convention in Kansas City, at the Kansas City Athletic club roof garden, April 4 to 7 inclusive. Each day's session will start at 9 and there will be something doing every night. The platform programs will start at 10 a. m. and 2 p. m. and each session will last for two hours.

Banquet Wednesday Night

Monday night will be the ice-breaker or get-together meeting. Wednesday night is banquet night. The State meetings will be held Wednesday noon. Convention quarters are ideal for a meeting like this and the roof garden has been attractively decorated since the last convention.

Two floors of the Kansas City Athletic Club have been opened for reservations for photographers and their wives. The Chamber of Commerce is assisting and will take care of registrations.

FUN MIXED WITH WORK

Program Spiced With Good Entertainment

The "opening gun" of the convention will be fired Monday night. The affair is in charge of Miss Jeanette Bahlman, treasurer, assisted by Miss E. Blanche Reineke. No, it isn't just a dance this time but a lot of good entertainment of various kinds.

A Surprise Night

The next play night is Wednesday, when the big banquet will be held. This is in charge of Fred Reed and his committee.

Tuesday night is surprise night. Something worth while, that's sure and then an hour of fun. The entertainment committee is planning just enough recreation to keep hard work from seeming hard.

Bimbo Gump May Come and Bring Andy Along

Bimbo Gump, well known millionaire and philanthropist is considering a proposition to come to the convention and if he does, probably will bring Andy with him.

Free Scholarship at Winona With \$50 for Expenses!

How would you like to go to the P. A. of A Summer school at Winona, with tuition paid in advance and \$50 expense money handed to you? Somebody is going to do this very thing and it may be you.

On a "Merit" Basis

Missouri Valley is offering all this to the photographer in Missouri Valley territory who can show the best qualifications. Mr. Z. T. Briggs of the Briggs Photo Supply Co. of Kansas City offered to donate the scholarship if Missouri Valley would find a way to award it. Now Missouri Valley is adding the \$50 expense money.

Any member of the Association, studio owner or employee may try for this. The first step is to send

in at least three photographs to the convention and pay the regular yearly dues. If the photographs submitted meet the required standard, which will not be too strict, you are then eligible. A commission of disinterested parties from outside Missouri Valley territory will then pass on the other qualifications of the applicants. Everything will be considered that goes to make a photographer who will become an honor to the profession.

No Element of Chance

After carefully weighing the qualifications of all the eligible candidates, the commission will make the award. All element of chance will be eliminated and the whole affair will be handled on a merit basis.

APRIL 4-7—KANSAS CITY—K. C. A. C.

TO SHOW LATEST IN EQUIPMENT

Missouri Valley is one of the few associations which will have manufacturers exhibits this year. All the new equipment and products will be shown.

Many of the leading manufacturers and dealers already have signed up for space and new signed contracts are coming in all the time. Clarence Gale of Beatrice, Neb., secretary, is in charge of this for the photographers and Paul True, chairman of the manufacturers' bureau for the manufacturers. The exhibits will be just outside the lecture hall, in the glassed-in promenade.

MURPHY PREPARING A UNIQUE DISPLAY

Will R. Murphy of Newton is preparing an interesting exhibit of display cases. He is having three cases made. One is small, one is medium sized and one is large.

These will be in the lecture hall. The displays will be furnished by photographers from Missouri Valley territory. Each case will be changed every half day, thus making six displays each day by six different photographers. There will be a chance for explanation and discussion of the displays.

"How do you find business?"
"By going out after it."

"COME AND SING" SAYS ERNEST KING

"When you see a bunch of people singing together as hard as they can you see a bunch of people that can do almost anything they undertake."

"Get the spirit—we will take a few minutes before each session to show our ability not as singers but our ability to try to work together."

Let's sing! That's what I say.
— E. V. King.

CONKLING IN CHARGE INSTRUCTION BOOTHS

O. C. Conkling, of St. Louis, past president of the association, is chairman of "Instruction Booths." At the present time he is busy lining up a crew to conduct them. There probably will be a dozen or fifteen in all.

Subjects of vital interest to photographers will be discussed and demonstrated in these booths. Free instruction will be given to all who want it. Mr. Will Towles will be in one of these booths and you can consult him and ask him any question you wish.

QUESTION BOX

Before coming to the convention write a question for the question box. Ask about something you really want to hear discussed.

TOWLES A HEADLINER

Famous Instructor from
Washington, D. C.
Coming

"Make it practical" was the advice given the executive board of the M. V. association when the program for the 1927 convention came up for discussion. So general was this sentiment that no other kind of a program than "practical" was considered.

Will H. Towles of Washington, D. C., head of the Winona school of photography conducted by the P. A. of A. has been secured for the entire week. Mr. Towles ranks as one of the best if not the best instructors in photography in the U. S. today. He will be on the program several times for talks and demonstrations and will be available to all who want to consult him. It is also planned to have him give a print criticism.

Others on Program

Among others on the program are: O. C. Conkling of St. Louis; Guy A. Bingham, head of the Photo Finishers; Fred Millis of Indianapolis, who has charge of the "Photographs Live Forever" campaign; Harry Fell of the E. K. company; Mrs. Florence Givens of Bucklin, Kans.; Alva Townsend, president of the P. A. of A., and L. C. Vinson, Secy., and others who haven't said "Yes" yet. Among the features will be a symposium on "Profits" adapted to every size town.

"SMALL MAN" IS GIVEN BIG CHANCE

The lion's share of the 1927 convention will be for the "smaller studios." Realizing that a large percent of the membership of the association is made up of owners of studios not located in large cities, the officers planned a program adapted to their needs.

RAILROADS GRANT SPECIAL RATES

Clarence Gale, secretary, says: "Just made arrangements for fare and a half on a basis of 150 instead of 250 as last time."

SEND DUES TO BAHLMAN

If you want to have the very best time possible at the convention send your dues in advance to Jeanette Bahlman, treasurer, 3611 Broadway, K. C., Mo. Then you won't have to spend that \$2 when you get there.

Fred Millis to Tell About the "Teach the Millions" Camp

The Fund Sinks—You Swim!

C. H. CLAUDY

Have you a little sinking fund in your photographic home?

A sinking fund is like a "pull" with the police—good to have when the pinch comes. Often it's the fund that sinks instead of the business. That's why it is called a sinking fund, instead of a life buoy fund.

A man received a house from a relative, by will. The man had never owned a house before—at least, never one which was good for anything else than to live in. But here, suddenly, by an act of Providence, he was provided with a house which other people would pay him money to use.

So he rented the house, and sat him down to use the income every month. It was a nice income. It bought theatre tickets and silk shirts, trips over the week-end in the family Lizzie, a string of near pearls for Friend Wife and a lot of foolishness, including a nine-tube radio, which would "get" the North Pole, if the static wasn't too heavy, and a Persian rug made in New Jersey which looked beautiful under the parlor table. Nice house—nice income.

Came a day when the tenants decided that some other house, with newer paint and a modern double action doorbell was more their speed. So they left. When the man visited his luxury providing legacy, he discovered that (item) it had to be papered from top to bottom, (item) it had to be painted from bottom to top, (item) it had to have a new roof, (item) it needed new steps front, rear and sides, (item) the floors had to be refinished. About the only things in the house he didn't have to do over again were the footings of the walls.

And there was no sinking fund with which to do it. As the man didn't have the five hundred dollars with which to make the repairs, he sold the income-producing house, invested the proceeds in a Texas hole called an oil well, owned by a liar and sold by a crook, and now is no worse off than he was before his relative died.

The photographer who does not have a sinking fund for repairs, replacements and improvements, is fooling himself. Regular payments to a sinking fund are just as much a part of overhead as regular payments on the rent. There is nothing used by a photographer in the way of apparatus, accessory or furniture and fittings, which does not wear out, get old, or need to be replaced. If it cost five thousand dollars to completely equip a studio and will cost five thousand dollars to do it again in the next ten years, then there must be a sinking fund of approximately ten dollars a week, to take care of the drain. The interest on the sinking fund can be used, like life insurance dividends, to decrease the premiums (payments), or it can go into the earned income side of the yearly statement.

Of course, as many a budgetless, accountless photographer says: "What's the difference? I have to pay it, one way or another. I'll just wait until the time comes and then take it out of my profits." Which is a good scheme, if you pile your profits up in a bank and never use them—if, in other words, you maintain a sinking fund at full strength all the time. But most people don't do business that way. They have to live. They like to have a little fun now and then. They enjoy spending what they have rightfully earned. And so, when the bad day comes that the business has to be repapered and the lens needs a new camera to stick on it, and they go to the profits account, behold, it is all spent. Then what?

"Oh, well, then I'll borrow it, and pay it back as I go along!" To be sure you can. Only then you pay interest to the banker, whereas if you have a sinking fund, it pays interest to you. The interest on five thousand dollars at six per cent for ten years (not compounded) is three thousand dollars. Compounded, it's a little less than the principal sum. Would you rather pay that to the banker or have him pay it to you?

Foolish question!

The point is that if you have a sinking fund, with regular payments made—in other words, if you put the sinking fund on the payroll—you count the payments in with the rest of the overhead, in establishing a cost basis from which your profits are calculated. If you don't, you kid yourself that your profits are greater than they really are, because you are fooling yourself as to what your costs really are.

What sort of sense has a business man who deceives himself?

It's not the sort that comes after the dollar sign, anyhow!

No, dear reader, I don't know that it cost you five thousand dollars to equip, and I certainly don't know that you will have to do it again in five or ten or fifteen years. That's your own business and your own say-so. But I do know that the only thing a photographer uses which doesn't wear out or rust out or go out of style, is air, and that whatever it costs you, and however long it will last, the only way of replacing it without an aching pocketbook is the sinking fund.



ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

ALVA C. TOWNSEND, PRES.
226 S. ELEVENTH ST.
LINCOLN, NEB.

CHAS. AYLETT, 1ST VICE PRES.
96 YONGE ST.
TORONTO, ONTARIO, CAN.

D. D. SPELLMAN, 2D VICE PRES.
4838 WOODWARD AVE.
DETROIT, MICH.

JOHN R. SNOW, TREASURER
728 S. SECOND ST.
MANKATO, MINN.

J. W. SCOTT, CHAIRMAN COMMERCIAL SECTION
205 W. FAYETTE ST., BALTIMORE, MD.

PAUL E. TRUE, CHAIRMAN N. P. E. C. BUREAU
600 W. 178TH ST., NEW YORK, N. Y.

L. C. VINSON, GENERAL SECRETARY, 2258 EUCLID AVENUE, CLEVELAND, OHIO

Plans for the National Convention

The plans for the Annual Convention in New York at the Hotel Pennsylvania, July 25th, 26th, 27th and 28th, are progressing most successfully. Mr. John A. Garabrant, Chairman of the New York Convention Committee, reports that three-fourths of the speakers have already been selected and have accepted the invitation of the Convention Committee to demonstrate or speak.

The interesting feature of this program is the fact that the New York Committee has selected men who have never appeared on the National program. They are all men of exceptionally high standing professionally, both in the photographic and business world.

The New York Committee is working to make this Convention Program go off with the zip and speed of a Ziegfield Follies Show. In order to do this, arrangements are being made with every lecturer so that a full dress rehearsal will be held under the direction of the New York Committee and

that all unnecessary loss of time may be eliminated.

Under the direction of the National Board, the New York Committee is making special effort to see that each number on the program is planned so that it will cover particularly the needs of the photographer who is doing an average business.

The New York Convention Committee, at their last meeting, specifically emphasized the fact that this Convention must bring out the fact that New York is not an expensive city in which to hold a Convention. In order to prove this, they held a conference with the management of the Hotel Pennsylvania and developed the following set of figures, showing that it is possible to attend the Convention for the full four days, take part in all of the activities, including the Banquet, and spend an evening at a good show, all for the sum of \$50.00. In return for this investment, they stand ready to prove that

PHOTOGRAPHS

Live Forever

there should be a return of not less than \$750.00 to the photographer on his investment of \$50.00. This should be mighty good business as it gives to those in attendance a return of something like 1500%.

Minimum Expense Account of National Convention Expenses

Breakfast ..	\$0.75	
Luncheon ..	1.00	
Dinner	1.50	
Tips .....	.50	
——\$3.75 four days..\$15.00		
Room Rate	4.00	four days.. 16.00
Registration Fee at the Convention..	5.00	
Banquet Ticket	4.00	
Incidental Expense	4.00	
Theatre Ticket	4.00	
		\$48.00

The above estimate covers living at the Pennsylvania Hotel (headquarters) during the Convention.

Estimated Value in Dollars that can be used to advantage during the coming year received at the Convention.

Inspirational Addresses	\$100.00
New Ideas from the Manufacturers'	
Exhibits	100.00
Demonstrations	200.00
Practical Business Talks.....	100.00
Good Will — Suggestions of help obtained by mixing with hundreds of Studio Owners.....	250.00
	\$750.00

It has been proven that ideas taken from a Convention and worked out in our Studio at home during the next season, amount to

several hundred dollars. The amount quoted for this Convention has been figured very low.

Mr. Garabrant at this time has announced that Mr. J. E. Elliott, President of Underwood and Underwood and the Elliott Service Company, will act as Chairman of the Publicity Committee; Mrs. Helen G. Stage will have charge of the entertainment of our lady guests; Robert Baltes, Chairman of the Entertainment Committee; and Fred Becker, President of the Professional Photographers' Club of New York, will be in charge of the Local Exhibit Committee.

L. C. VINSON,
General Secretary.



JOHN E. GARABRANT
CHAIRMAN CONVENTION COMMITTEE



MISS DEAL TELLS ABOUT MAKING COPIES

If there is one sight in the reception room which gives little Miss I. Deal pause, accompanied by an involuntary sinking of the heart, it is the woman dressed in black bearing down upon her with a faded old cheap print or snapshot in her hand. The natural human sympathy for another's bereavement has much to do with this, and a dislike of acquiring business or profiting by another's loss. There is another element which enters into it very largely, too. That is the difficulty of determining a price for the work. Mr. Blank is not the type of photographer who would take advantage of the state of mind of his patron to charge her a price commensurate with her sentimental attachment to the picture rather than the value of the work he is to do. In the first place, he is conducting his business on the basis of real service given and no extortion allowed; and in the second place, he is quite familiar with a certain tale about the goose that laid the golden egg, and the adage of "once bitten, twice shy." He knows that the world is small, and that the photographer who boldly states that he "gets all he can while he has them and does not expect them to return" is blinding himself to the destructive force he is setting in motion against himself. Even if he does not need further orders from any one individual, he does most certainly need the good will of that person, if other new people are to come to his studio. One dissatisfied person, who feels that he has been "done," can do more to blacklist your studio than you can counteract in a month of expensive advertising. Miss Deal knows that she is not to trade on the customer's ignorance of a proper pricing like the garage-man who stood looking at an expensive car which had just rolled up

to his door. "What will it cost me to have this car fixed?" queried the owner. "What is the matter with it," countered the garage-man. "I don't know." "Fifty-two dollars and sixty cents," said the garage-man promptly.

She knows that she is to charge just the right price, but the hard part is to determine what that price is. Copies vary so greatly in difficulty of handling, and to the eye of the novice they present a baffling problem. It is even difficult to tell a customer just how far an original can be enlarged without taking from it its value or likeness. We can think of no solution to this difficulty other than considerable training by Mr. Blank, and his permission to call him to the rescue in all such cases, until Miss Deal feels competent to judge. Very frequently in instances where the original is old and highly valued, or is a likeness of one who has recently passed away, the customer is anxious to talk to Mr. Blank himself, anyhow. She feels that such a highly important matter should be handled or at least passed on in her presence by the head of the establishment. It would be very poor business for Mr. Blank to say he didn't handle such matters, but left them to the discretion of the receptionist. He might quite possibly get a snappy answer like that accorded the salesman who rudely interrupted a nice old lady's question and barked: "We don't handle gold-fish." "No?" said the old lady. "Well, I'm glad you don't. It's not good for them!"

In addition to Miss Deal's uncertainty concerning the correct pricing of copies, and the extent to which they can reasonably be enlarged or reduced, is some mystification as to just how far she can promise results. Even to those who are old-timers, a copy is like the

fish-pond game at the village fair. You never know what you have caught till the finished product is in your hand. This is especially true of those of us—and we now form the great majority—who send our copies to be made by larger institutions who specialize in this type of work. So we will have to instruct little Miss I. Deal to go easy on the promises in regard to any particular feature or line, and simply prophesy improvement in the portrait as a whole. Otherwise she may lay herself and you open to the retort which the dentist made to his fair patient when she asked, "Doctor, why does a small cavity feel so large to the tongue?" "Just the natural tendency of your tongue to exaggerate, I suppose," he rejoined tartly. We can promise to call attention to certain lines to be altered, and the fact that the customer would like a dotted tie in place of the striped one now gracing the tintype, but we cannot say with any certainty that we can make a copy of a man with his hat on into perfect eight ten heads of this same man minus the hat, with the part in exactly the right spot, and the cowlick true to nature as his loving wife remembers it, particularly if we have no hatless snapshot to go by. We can only promise to work and hope and as this is the case, and there is some possibility that all our efforts will not produce the perfect result that our customer has in her mind's eye, it is particularly important that we get at least from half to two-thirds of the price of the order at the time the work is undertaken, with the understanding that it will not be returned in case the work is not completely satisfactory. It is only fair that the customer take most of the risk in ticklish jobs of this nature, and if you have a reputation for painstaking efforts to please your customers, you will not find this arrangement difficult to make. Copies take more *talking* than any other type of order, but they are well worth the trouble, because you are actually doing work that meets a need and fills a demand instead of creating an artificial market.

Speaking of copies, here comes the cus-

tomers who turns up every once in a while with another photographer's proof which she desires us to copy and make up for her. Miss Deal explains gently that she must take it to the photographer who has the negative. "But," says Mrs. Haveitmyway, "this was taken years ago and I had it in the bottom of my trunk. Just came across it recently and I did take it in to the man who made it, and he said that I had never ordered from this proof, so he had not kept the negative, but he could have the proof fixed somehow and copy it, and make me pictures from the copy. I thought if it had to be copied anyhow that you would probably make a better copy, so I brought it to you." Miss Deal hesitates for a minute, for this is out of the general line of such requests, and then she has an inspiration. "What pictures did you order at the time this proof was made?" she asks. "Oh, we didn't order any of them. They weren't much good and Henry didn't want to be bothered with a re-sitting, so I never got around to taking the proofs in. Got a couple of letters about them, I recall, but was too busy then to pay much attention." That settles the matter. The photographer had never gotten his chance at this sitting, so Miss Deal firmly, if reluctantly, hands the proof back and tells Mrs. H—— that the ethics of the profession demand that she refuse the flattering offer and request that the proof be copied by its maker. Mrs. H—— in this particular case leaves somewhat annoyed, and probably goes to a third photographer whose scruples may be a bit more elastic and not to the originator at all, but Miss Deal has done the right thing, and if all brother photographers would be equally honorable, Mrs. H—— would be forced to make good her former neglect and go to the man who has so far lost money on her family. We do not gain by taking something from someone else, for we automatically help thus to create an atmosphere in which the other fellow finds it all too easy to do the same to us. If customers who beg to keep their proofs and think the photographer who stamps his name in perforations

right across the face of the proof is as mean as the Scotchman who made his aerial out of barbed wire so the birds couldn't sit there, could overhear some of these curious experiences, they would understand our seemingly needless precautions.

Though our reason for refusing to make pictures from another man's proof is chiefly ethical, there is another type of work which Mr. Blank tells Miss Deal it is well to refuse for purely financial reasons. That consists of certain kinds of framing jobs. Cheap framing does not pay in a high-class studio, both because the putting of a low-priced frame on one of your high-priced pictures creates an anomaly, which does nothing to raise your standard, and because the small profit, even if it is one hundred per cent of the cost, does not pay for the time, labor and annoyance of framing. A hundred per cent profit on an expensive frame is quite another story, but unless you use a slip-in frame, which involves no labor, a dollar frame sold even at two dollars does not rep-

resent real profit. That time could more profitably be used in turning out pictures at sixty dollars a dozen. We won't mention the proportion of profit in pictures at sixty dollars a dozen, but every photographer knows it is more than a dollar! Let the drug stores, etc., do the cheap framing, unless of course you cater to that trade and do a volume of that business, in which case it becomes systematized and pays for itself like any other low-priced commodity. In stocking expensive frames, it is well to make sure that those particular numbers will not be supplied to the local art stores, both to be exclusive, and because they, whose main business it is, can profitably price their frames lower and take your trade. Even if the prices are the same, it is exasperating to the matron to whom you have just sold a frame as just the thing for her particular and very artistic portrait, to go down town shopping the next day and see the self-same frame reposing in the art department of a department store.



JUST TWENTY-FIVE YEARS AGO

The above is from a 28 x 17 carbon print, made in the studio of Julius C. Strauss.
The original print on exhibition at Middle Atlantic States Convention.

Reading from left to right—Herman Shervee, Papa Cramer, J. Will Kellmer, Will H. Moses, Pirie MacDonald, Julius C. Strauss, Frank Reinhart, Mr. Harney (Strauss' Artist), and S. L. Stein.

BOOKS ON PHOTOGRAPHY

PUBLISHED AND SOLD BY

FRANK V. CHAMBERS, 636 S. Franklin Square, Philadelphia

AMATEUR PHOTOGRAPHY

The Amateur Photographer's Handbook, by Frederick A. Collins, R.P.S. A complete exposition of practical photography from the simplest performance to work for transmission of photography by radio. Nothing is omitted which is essential to a thorough comprehension of practical photography. **Cloth, Price, \$2.50, postage, 15 cents.**

Burnet's Essays on Art—The standard work for beginners and advanced workers the world over. Adapted by every prominent art school and teacher. Treats three subjects: The Education of the Eye, Practical Hints on Composition, Light and Shade. 160 pages; 135 illustrations, handsomely printed on fine wood-cut paper; bound in art canvas. **Price, \$2.00. Postage, 15 cents.**

The Complete Photographer, by R. Child Bayley. New Revised Edition. This work deals with those aspects of photography which interest the amateur—his apparatus and material, and their use, the evolution of modern photography, pictorial and technical work, exhibitions and societies. This edition is revised throughout and the sections on the hand camera and on orthochromatic and color photography are completely rewritten. The illustrations are representative of the best pictorial work, and include a reproduction of an oil print in colors. 420 pages. **Price, cloth, \$5.00.**

Photography for the Amateur, by George W. French. An indispensable guide for the amateur—and written so he can understand it. Of exceptional value also to the experienced photographer for the purpose of frequently checking up on his methods and procedures. Study of cameras and lenses; correct methods to follow in every phase of Photography—lighting, exposure, developing, printing, mounting and enlarging. An entire chapter devoted to Making the Camera Pay. **Price, \$3.50.**

Photography for Beginners, by George Bell. This book is essentially for the beginner as its title implies, and the elementary principles of photography are fully discussed. It was written expressly to clear the road of the many impediments to the beginner's success. **Price, \$1.00.**

Practical Amateur Photography, by William S. Davis. One of the best books for the advanced amateur yet published. The student is told, not only how a thing should be done, but also why it should be done. The chapters on composition and the artistic treatment of special subjects are very valuable inasmuch as they are records of the personal experience of its author who, in addition to being an enthusiastic photographer, is at the same time, an accomplished painter in oils. The glossary and bibliography, together with a complete index, make the book a convenient source of reference. **Price, \$2.00.**

COLOR PHOTOGRAPHY

Bypaths of Color Photography, by O. Reg. Edited and with an introduction by William Gamble, F.O.S., F.R.P.S. A stimulating and practical book which points out useful and valuable paths of research and experiment in one-exposure color-photography, while detailing, and where necessary criticising, the processes and results so far obtained in this field. The author is a practical photographer who has devoted many years of his life to the study of color-photographs and has originated many new ideas and ingenious forms of color-camera. 136 pages, illustrated. **Price, cloth, \$2.50.**

Practical Color Photography, by E. J. Wall, F. C. S., F.R.P.S. A complete and comprehensive working manual on this subject, a thoroughly practical work which gives little space to history and theory, but does contain practical working directions, including every detail of formula and manipulation, for every process of natural color photography which has any claim to practical utility or any theoretical importance. **Price, Cloth, \$3.00.**

MISCELLANEOUS

Camera Lenses—Including lenses used in enlarging lanterns etc., with some remarks on photographic shutters, by Arthur Lockett, 120 pages; 100 illustrations and diagrams. Every photographer who appreciates the importance of the camera lens will find Mr. Lockett's book a profitable investment. **Price, board cover, \$1.25.**

Cash From Your Camera, edited by Frank R. Fraprie, S. M., F.R.P.S. The only book on marketing photographs now in print. Instructions for preparing prints for market, information as to the various classes of buyers and the kind of material they want. An authentic and detailed list of the wants of all important picture buyers in the United States at the present time. A verified list of several hundred firms who are no longer in the market. **Price, paper, \$1.00.**

Optics for Photographers, translated from the original by Hans Harting, Ph. D., by Frank R. Fraprie, S.M., F.R.P.S. The writer of this book starts with the fundamental laws of the propagation of light and logically carries the reader through the principles of geometrical optics to a complete explanation of the action of all types of photographic lenses, and a description of their qualities and defects. Only the simplest mathematics is used, and this sparingly. **Cloth, \$2.50.**

Perfect Negatives and How to Make Them. Dr. B. T. J. Glover. A pamphlet of seventy-two pages concisely, but clearly setting forth details of manipulation, to effect negative production so controlled that the result may be correspondent to the intentions of the photographer. It is therefore of pertinent value to the pictorialist who considers the negative a means to a certain end and not merely the end in itself. **Price, 60 cents.**

Photographic Amusements, by Walter E. Woodbury. This interesting book describing many novel, ingenious, amusing and ludicrous effects obtainable with the camera, has been out of print for several years, though previous to that time it had passed through many editions and was one of the most popular photographic books ever sold. Reprinted with the original text and a number of new sections. 128 pages, 114 illustrations. **Price, cloth, \$1.50.**

Photography as a Scientific Implement. This book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is without doubt one of the most valuable photographic publications in print and one should be in the possession of every photographer. **Price, cloth, \$9.00.**

Stereoscopic Photography by Arthur Judge. A timely work on stereoscopic photography, inasmuch as there is a strong revival apparent of this beautiful art. Many inquiries are made for information on this subject, but nothing has been available. The submergence of the art during the last quarter of century naturally reacted upon the publication of books relative to this art. Besides the few books accessible are antiquated and so, of little use. This new publication is fully abreast of the great advance, and the student will find valuable information fully up to all the demands. **Cloth, \$5.00.**

LIGHTINGS

The Portrait Studio, Fourth Edition. A small book (5 x 7 1/4 inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here. **Paper, 75 cents.**

Towles' Portrait Lightings, by Will H. Towles, Lighting Expert and Director of the P. A. of A. Summer School. This new book on lightings which gives diagrams showing how the sitter, the camera, and the lights should be placed, is really a course in lightings in 44 easy lessons. Invaluable to the student in portraiture, as well as the seasoned portraitist. 37 diagrams, 44 illustrations, 103 pages. Your Photographic Book Shelf will not be complete without it. One lesson alone is worth the price of this book. **\$5.00, cloth.**

MOTION PICTURE PHOTOGRAPHY

Motion Picture Photography for the Amateur, by Herbert McKay, widely known authority on the mechanics of motion picture photography. The book contains 225 pages generously illustrated and is being used as a supplementary text by The New York Institute of Photography. With the amateur in mind, the author does not go into complex detail, but has succeeded in pointing out most clearly the optical and chemical laws governing cinematography together with their practical application. **Price, cloth, \$2.50.**

Motion Picture Photography, by Carl L. Gregory, F.R.P.S. A usable standard treatise for either professionals or amateurs. Carl L. Gregory was formerly Chief Instructor in Cinematography, Signal Corps School of Photography, Columbia University, New York. He is equally well known in the Motion Picture field for his unusual ability as an author. Special chapters were contributed by Charles W. Hoffman and by Research Specialists of the Research Laboratories, Eastman Kodak Company. **Price, \$6.00.**

Moving Pictures, How They Are Made and Worked, by Frederick A. Talbot. New edition, completely revised and reset. Illustrated; 430 pages. A veritable encyclopedia of the moving picture art. Easily understood. To those who are interested it will open up a new field of work. It tells of the romances, the adventures, the great preparations of marvelous ingenuity and the hundreds of other things that go into the making of moving picture plays. **Price, cloth, \$3.50.**

PICTORIAL PHOTOGRAPHY

The Conception of Art, by Henry R. Poore, A.N.A. The reading of the man interested in art is beset by many counter opinions. This book, in its comprehensive view, seeks to supply him with the basic facts and principles upon which art rests and which must stand at the foundation of any art creed. It not only helps the reader to know what art is, but in its chapter on "Misconceptions in Art" proves how frequently the popular mind wanders blindly among current fallacies. These are later treated at length. Second edition; revised; 222 pages, 100 illustrations. **Cloth, \$3.50, postage 15 cents extra.**

Light and Shade and Their Applications, by M. Luckiesh. The present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce the varied results. The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training. A book the photographer has long desired, 135 illustrations, 10 tables and 266 pages. **Price, cloth, \$3.00.**

Photograms of the Year 1926, Edited by F. J. Mortimer, F.R.P.S. A record of progress in pictorial photography and a source of inspiration and pleasure, illustrated by the best photographs shown at the London Salon, the Royal and the leading exhibitions of the world. **Cloth, \$3.25; paper, \$2.25.**

Photography and Fine Art, by Henry Turner Bailey. This book treats exclusively of the artistic phase of photography. Its purpose is purely aesthetic. Nothing in it refers to the technical means or mechanical methods for effecting artistic expression. It presents clearly and intelligibly the principles of art and their application to camera practice, recognizing the features incident upon the use of the material and instruments employed. **Price, cloth, \$2.50.**

The Pictorial Annual of The Royal Photography Society of Great Britain, 1926. The pictorialist, however richly endowed with the faculty of taste, would be hampered in expression, even of his individuality, did he not have means of comparing his work with others who are of high standing. Hence the value, indeed, the necessity of reference to what has been accomplished. In "The Pictorial Annual," one has conveniently arranged a selection of not only the most charming of the pictures exhibited but also of work which serves an educational purpose. Mr. Tilney has made a wise and useful selection, and besides, has added much to the value of the collection by his comments upon the pictures. **Paper, \$2.25; cloth, \$3.25.**

Pictorial Compositions, by Henry R. Poore, A.N.A. This book is recognized as the authoritative work published in English on the subject of Composition. It has maintained the cordial endorsement of the leading artists and critics of this country and of England, where it has had a continued demand. The book sets forth an analysis of pictorial processes, which, while of special interest to the artist and photographer, is designed also to aid the layman in his appreciation of the pictorial. Thirteenth edition; revised; 282 pages, 83 illustrations. **Cloth, \$4.00, postage 15 cents extra.**

Pictorial Photography: Its Principles and Practice, by Paul L. Anderson, E.E., lecturer of the Clarence H. White School of Photography. Every photographer who wishes to do more than merely "push-the-button," will find discussed in this volume the very points on which he wants helpful suggestions and definite instruction. It is written from a scientific standpoint, not too elementary on the one hand nor too ultra-technical on the other. **Cloth, \$3.50; postage, 15 cents.**

The Fine Art of Photography, by Paul L. Anderson, E.E. One of the best books on photography ever published and right up to the minute. 24 illustrations, 312 pages, cloth. **Price, \$3.50, postage, 15 cents.**

Principles of Pictorial Photography, by John Wallace Gillies. This well-known pictorialist has made a notable contribution to Art in Photography in this exceptional book. While he emphasizes that Pictorial Photography can not be achieved by any "multiplication table," he so clearly sets forth its principles that any photographer, amateur or professional, can see for himself just what makes a picture or, on the other hand, spoils it. Profusely illustrated. **Price, \$3.50.**

PRINTING

Perfection in the Pigment Process, Chris. J. Symes, F.R.P.S. A practical handbook, up-to-date, written by an expert in the process, clear, concise and eminently practical. A book indispensable to the worker with pigment. The entire subject is thoroughly gone into; all the difficulties attendant upon the method considered and nothing omitted or glossed over which is essential to successful result. **Cloth, \$1.00; paper cover, 60 cents.**

Print Perfection and How to Attain It, Dr. B. T. J. Glover. This little book of less than eighty pages is replete with valuable information not only for the beginner, but also for the advanced worker. It is intended to be supplementary to Dr. Glover's work on "Perfect Negatives," but it is complete in itself. Written in the same concise, clear manner, it gives instruction for production of the highest possible printing quality. **Cloth, \$1.00; paper, 60 cents.**

The Science and Practice of Photographic Printing, second edition, revised new subjects added, by Lloyd I. Snodgrass, B.S. The newest and most complete book on photographic printing—by a practical photographer of wide experience. Formulas and definite working instructions are given, together with a clear scientific explanation of the underlying principles. 304 pages, 53 illustrations. Bound in cloth. **\$3.00.**

REFERENCE BOOKS

Materia Photographica—A Dictionary of the Chemicals, Raw Materials, Developing Agents and Dyes used in Photography. By Alfred B. Hitchins, F.R.P.S., F.R.M.S., F.C.S., F.Ph.S.L., Member of Society of Motion Picture Engineers, Technical and Research Director Duplex Motion Picture Industries, Inc. 96 pages. It should be in the hands of every worker in photography. **Cloth, \$1.00, paper, 50 cents.**

Photographic Facts and Formulas, by E. J. Wall, F.C.S., F.R.P.S. This book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography. Indispensable to every photographer. It is handsomely bound in cloth, 386 pages. **Price, cloth, \$4.00.**

Wall's Dictionary of Photography, by E. J. Wall, F.C.S., F.R.P.S., edited by F. J. Mortimer, F.R.P.S., eleventh edition, revised and reprinted from new type. Invaluable reference book, classified as to subject; 800 pages. **Cloth, \$5.00.**

RETOUCHING

The Art of Retouching Negatives and Finishing and Coloring Photographs, by Robert Johnson. Johnson's Retouching has for many years held its place as the authoritative handbook on its subject. This new edition retains every practical feature of the original edition, with many additions by the two leading experts in this field—T. S. Bruce and A. Braithwaite. A simple, practical course of instruction in Retouching, Finishing and Coloring Methods. **Price, \$2.50.**

Practical Retouching No. 9—Edited by Frank R. Fraprie. If you want to learn retouching from the very beginning; if you want to learn every method of retouching; if you want to learn the most approved methods of retouching of today, including the use of the retouching machine, then be sure to get this most complete guide. **Paper, 40 cents.**

Retouching and Finishing for Photographers by J. Spencer Adamson, in 124 pages the author has packed with principles and methods evolved from 25 years, practical experience and wide research. You can learn the art of retouching and finishing with this book. **Stiff paper cover, \$2.00.**

Published and Sold by
FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia



THE OPEN FORUM

WHEREIN INDIVIDUAL VIEWS
ARE FRANKLY EXPRESSED

Any opinion expressed in this column is not to be construed as the expression of the BULLETIN of PHOTOGRAPHY. It does, however, represent the Editors' spirit of frankness and their willingness to publish both sides.



What's the P. A. of A. Doing?

Dear Sir:—About the only thing I see in print or hear about at the present writing is the millions of dollars the photographers are asked to loosen up for an advertising campaign. I am willing to do my share and have signed up, but that's not the thing that is troubling me—the question is: What's the P. A. of A. doing or what is it going to do?

Here it is the month of March and not a word as to the program, or even that we are to have a 1927 convention. Are we to have a convention with any demonstrations and good ideas shown without too much art talk, or is 1927 to slide past without one? I can hardly believe this, as the Woman's Society of the P. A. of A. sent my wife a little savings bank to prepare her for a convention in July. Why haven't the old members of the P. A. of A. been advised, or told something?

J. L. T.

[The advertising campaign of the P. A. of A. is one of the biggest things ever undertaken by an organization of this kind, and when you realize that a million dollars has been subscribed to date, you cannot wonder that the P. A. of A. is pushing the main idea that will help and bring additional business to every photographer in the United States and Canada—hence you see the P. A. of A. is not asleep. Regarding the program, it is really too early to announce this, although a promise was made to publish it three months in advance of the convention to be held in New York City, July 25 to 28.

Personally, we think your "kick" a just one and that the members of the P. A. of A. should be kept advised of the plans of what is to be done, prospectus of the Summer School, and be kept in touch with full particulars. If you have any suggestions or ideas, send them to Alva C. Townsend, president of the P. A. of A., 226 South 11th Street, Lincoln, Neb.—*Ed. B. of P.*]

Satisfied Customers the Photographer's Best Business Builders

FRANK H. WILLIAMS

Satisfied customers are the photographer's one best bet in building business. Nothing else counts so much, in the long run, in bringing patronage and profits to the studio.

Evidence of this fact is easily obtainable. Other photographers can do what one enterprising western photographer did recently. This photographer asked 100 new customers just what had brought them to his studio. Had they come because they had gotten interested in the newspaper advertising the studio was using? Had they come be-

cause they had become interested in the window displays used by the photographer? Or had they come because friends and relatives, who had previously patronized the photographer, had recommended the studio to them?

It was exceedingly interesting to this photographer to discover that 81 out of the 100 new customers had come to the studio because of the high praise given the establishment by customers.

In other words, every time this photo-

grapher gives complete satisfaction to his patrons, it means that in a definite period of time he will get 81 new customers as the result.

And, no doubt, other photographers would find that the same thing was true if they made some investigations along this line.

But how can the photographer so completely satisfy his customers that they will be immensely pleased with the work he does for them and so that they will sing his praises to all of their friends and relatives?

It will, unquestionably, be a worth while proposition for the average photographer to consider some of the points which go to make a customer satisfied with the studio—so completely satisfied that the customer is frankly enthusiastic about the studio and about its work.

Here, then, are some of the points which, it has been found, are most helpful in doing this important thing:

First—Turning out work which pleases the customer. And in turning out such work, it should be remembered at all times that the average studio patron wants photos which make him look his very best and which, in fact, while playing up all his chief characteristics, still flatter him to a certain extent.

For instance, suppose that a middle aged lady who hasn't had a photo taken at a studio for some time, comes to the studio for a portrait. Deep in that customer's heart will, unquestionably, be a fear that the photo will make her look old. She'll be fearful that the photo will show her as being very antique indeed compared with her last studio portrait. So it is evident that the photographer's first concern in taking such a picture should be to see to it that the portrait flatters the customer so far as her age is concerned. The portrait should make her look just as young and as attractive as possible. And if a lot of retouching is necessary in doing so, what's the difference, so long as the customer is so tremendously pleased that she goes up and

down the city singing the praises of the studio with all her might and main?

In the same way the photographer should study each individual customer and find out just what sort of a portrait is really wanted and the photographer should then see to it that just that sort of a portrait is turned out for the customer.

This constant, careful effort to always turn out work that pleases the individual customers is of the best possible help to the photographer in satisfying customers and in thus building more business.

Second—Making the customer feel that his patronage is appreciated. What a thrill some customers get when the photographer says something like this to them:

"Mrs. Jones, I'm certainly appreciative of your patronage. I've seen your name in the society columns of the local newspapers many times and I am proud to have you numbered among the other leaders of our city who are regular patrons of this studio."

The Pictorial Annual

OF THE

*Royal Photographic Society
of Great Britain*

1926

WITH A CRITICAL DISSERTATION

By F. C. TILNEY, F.R.P.S.

Mr. Tilney has gone through the Annual Exhibition of the Royal Photographic Society, has selected from it fifty-three prints which are not only beautiful in themselves, but which serve an educational purpose, has divided and described them as landscape, shore and lake scenes, portrait and figure studies, still life. To these classifications he has added a preface and an essay on "The Camera, a Cultural Influence." Through this series of chapters he carries the reader in a reasoned and philosophical dissertation on the pictures reproduced and the ideas underlying them, and in this way he gives the reader a pictorial photographic theory which is most illuminating and helpful.

PRICE

Paper, \$2.25 Cloth, \$3.25

FRANK V. CHAMBERS
636 S. Franklin Square . Philadelphia

That line of talk flatters Mrs. Jones immensely, and she reacts to it in a way that is a big help indeed to the studio in making the sort of an impression on Mrs. Jones that will make her sing the studio's praises at every opportunity. You see, Mrs. Jones' reaction to such flattery is to feel that the photographer appreciates real worth, and this makes her feel that the photographer is a pretty wise sort of an individual who is worth her own friendship. And this, in turn, makes her look on the photographer's work with an even more favorable eye than might otherwise be the case.

All of which is a mighty fine thing for the studio indeed.

A little flattery now and then will be found immensely helpful by many photographers in making customers completely satisfied with the studio and with its work.

Third—Surrounding the customer with the right sort of an atmosphere. It would be a worth while proposition for the average photographer to spend some time considering this question, "Why is it that so many men and women get such a kick out of going into department stores?"

The answer is that the environment found in the stores pleases the visitors. The folks like the air of elegance, they like the hustle and bustle, they like the feeling of getting full value for their money and, perhaps, a little bit more. And finally, they like to feel that they are visiting the most enterprising institutions of the kind in the entire territory.

What is to stop the average studio from acquiring an environment, too, that will be effective in making all visitors feel glad that they've come to the studio?

Certainly many studios would, undoubtedly, find it to their advantage to modernize their reception rooms, spruce up furniture and fixtures with new coats of paint and varnish, pep up everything in the way of speed except, of course, the individual sittings, where the photographer will find it to his advantage to take just as much time as he can afford to take, and in every way

possible get the sort of an atmosphere into the studio which will please the patrons and make them feel that the studio is the leading institution of its kind in the entire territory.

And when the studio visitors do feel that the studio is the leading enterprise of its kind in the territory, and when the environment in the studio is such that visitors get a kick out of just simply visiting the place, it is a certainty that the visitors will praise the studio far and near and the photographer will profit accordingly in the way of getting new customers.

Fourth—Keeping all agreements, exactly as made. It is always exceedingly irritating to the average photographic studio patron to find that the proofs which have been promised at a certain time are not finished, or to find that the completed portraits are not done at the time promised. The resultant irritation may sour the patron on the entire job, with the result that the patron, instead of feeling completely satisfied with the studio's work, will be greatly dissatisfied with it and will spread this dissatisfaction to friends and relatives. Yes, this proposition of living up to all agreements to the very letter is one of the best possible ways for the photographer to completely satisfy customers.

See to it that *your* customers are completely satisfied, Mr. Photographer. By doing so you'll be making it certain that you'll get a worth while number of new customers all the time as the result of the enthusiastic praise given your studio by your satisfied customers.

✱

Stolen

About a week ago our automobile, which is used by our home portrait man, was stolen. Among the things lost were four lenses, three of which we describe. The lenses stolen were:

One Bausch & Lomb 8x10 Tessar 1C, No. 3136209; one Wollensak 6½x8½ Velostigmat, 9½-inch focus, No. 121187; one Goerz 6½x8½ Dagor lens, 8¼-inch focus, No. 394824. There was also one Wollensak Verito 8x10 lens, 11½-inch focus which had no number on it.

HARRIS & EWING, Washington, D. C.

Ten Ways to Increase One's Business Prestige

EDGAR L. MILLS

1. Read the best trade papers in the field regularly, keeping watch of the writers who have something of value to suggest. Keep track of other people in the same line of business as yourself, who are doing big things, and study how they do. When the opportunity presents, go out of your way, if necessary, to meet them personally.

2. Keep in touch with what the Government is doing to better business conditions. An immense amount of push is being put into various departments for the standardization of business, to eliminate risks, to improve credits, and to prevent failures. Take advantage of what experts are finding out in this connection.

3. Make it a point to join the organization which promotes in a broad way the best interests of your business. Get to know the leaders in your field. Use your influence in behalf of helpful legislation and against ill-advised legislation. You will get out of an organization more than you put into it every time.

4. Lend your influence locally to public-spirited movements for the benefit of the community of which you are a part. That there is no immediate prospect of return has no bearing on the case. Be unselfish to the point of doing for others, and others will be very certain to take an interest in you and your affairs in a way which will be a satisfaction at least.

5. Encourage personal improvement and right living conditions among your organization. A word of interest, a conference with someone who needs advice, or a special incentive to steady an employee who is beginning to wobble, will build up a community of interest, and will make for good feeling and respect.

6. Keep posted on what is going on and what is actually being accomplished in every department of your business, and be ready to listen to suggestions; and, once in awhile, to offer constructive advice and decisions which will prove you the capable executive of experience and vision. It takes a constant and close study of affairs to be able to do this, year in and year out.

7. Learn the art of marshaling facts for and against a certain proposition, swiftly, and of making a quick decision when a quick decision is necessary.

8. Employ those business methods which will insure a growing business. When a business stops growing and begins to be satisfied with what it has accomplished in the past—the end is in sight. What counts now is the *forward step* being taken every day. If no such forward step is being taken, it will be impossible to maintain prestige with the home organization or with the customers and clients of the business.

9. Make it a rule to give credit where credit is due, both in business and in the community where

your business is located. It pays to have friends—not through servile flattery, but through frank appreciation of what is actually being accomplished. Good will counts mightily.

10. Practice the Golden Rule in each and every department of life. Practice it at home. Practice it in business. Practice it in the community—not in a weak and purely sentimental way, but in a manner which is strong and virile, and which will challenge the nobility that rests within the other fellow.

Observe these principles and you will win and hold deserved prestige. To have prestige is to have achieved a position of leadership.

IT PAYS FROM EVERY STANDPOINT TO BE A LEADER!

✽

Grandma's rheumatism used to suffer when it rained; now it is her complexion that suffers.

Prices for Commercial Photography

WE have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY
636 South Franklin Square :: Philadelphia

KAN-RITE

is the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And you will get it—all of it, less a fair refining charge, if you send your Silver Residues of every description to

KANTRO-GUNNELL REFINING CO.
PORTAGE, WISCONSIN

HOLLISTON PHOTO-CLOTH

For Backing Photographs

Holliston Photo-Cloth is self adhesive and is furnished in standard sheet sizes. No cutting of cloth, or slow, mussy pasting necessary. Prints backed with Photo-Cloth are flexible yet firm and they will not curl or fray.

Samples and prices on request

The HOLLISTON MILLS, Inc., NORWOOD, MASS.

Boston New York Chicago St. Louis

AS WE HEARD IT

Powhattan Photographic Studio has just been opened at Fayetteville, Ark.

Roy Duning and R. M. Irwin have opened a new photographic studio at Carlsbad, Calif.

Alex. S. Whyte has purchased the studio of W. H. Ratcliffe at St. Catharines, Canada.

Hansford Photographic Studio is a new concern in the Illinois Building, Fort Smith, Texas.

R. A. Black, formerly of Ridgefield, Wash., has moved his photographic studio to St. Helens, Ore.

Thompson's Photographic Studio at Timmins, Canada, was completely destroyed by fire on March 3.

Phil Roos, Inc., photographers, has leased a floor in the Goldman Building, 709 Pine Street, St. Louis, Mo.

Mrs. Emma C. Ohlsen, formerly with the Linfield Studio, is equipping a new studio at Bozeman, Mont.

The Camera Craft Studio at Fort Worth, Texas, was completely destroyed by fire on February 28.

A. C. Dahlen, formerly of Pelican Rapids, Minn., is equipping a new photographic studio at New Richmond, Wisc.

Mrs. Mattie McLean, of the McLean Studio, Knoxville, Tenn., has bought the studio of J. E. Bachelder at Kingsport, Tenn.

Wm. Shewell Ellis, for many years at 1612 Chestnut street, is equipping an entire floor for studio use in the new building at 1423 and 1425 Chestnut street, Philadelphia.

A. C. V. Darling, who has been associated with the Roy Studio at Peterborough, Canada, for many years, has been admitted to the firm. There will be no change in the firm name.

✱

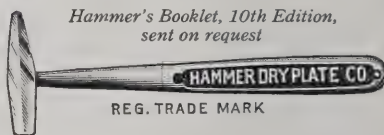
Cleveland Photographers Meet

The Professional Photographers of Greater Cleveland met on March 8th, at the studio of William J. Guest, and enjoyed an exceptionally interesting demonstration of lighting as well as a talk on the advisability of showing 11 x 14 proofs rather than small sizes, by Clifford Norton, President of the Cleveland Photograph Week Society. Mr. Norton also spoke on the work being done by that organization and invited members of the Greater Cleveland Society, who were not already in both organizations, to join in the good work that is being done. The resignation of Mr. Guest, as secretary, was regretfully accepted, whereupon Charles Abel offered to resign as first vice-president and take up the duties of secretary. This offer being accepted, J. E. Giffin, Lakewood, Ohio, was elected as first vice-president. A. W. Eberhardt, of the national campaign fund committee, spoke briefly to the members, practically all of whom had already signed up for their quotas in the big advertising campaign. The revised Constitution was read for approval by the new secretary, and ordered printed.

**SPEED
FOR
BETTER
RESULTS**

HAMMER PLATES

with shortest exposure and least effort, produce negatives of highest quality. Speed, Uniformity and Brilliancy are their Chief Characteristics. Coated on Extra Selected Photo Glass.



**HAMMER DRY PLATE
COMPANY**

*Ohio Ave. and Miami St., St. Louis, Mo.
159 W. 22nd St., New York City*

Perfect Negatives

**AND HOW TO
MAKE THEM**

By DR. B. T. J. GLOVER

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

Bound in paper covers, 72 pages,
60c per copy, postpaid

FRANK V. CHAMBERS

Importer and Trade Agent
636 S. Franklin Square, Philadelphia
Liberal Discount to Dealers

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00. Countries in the Postal Union, \$2.50. Single copies, 5 cents. Subscriptions received by all photographic dealers in the United States and Europe. Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1025 Wednesday, March 30, 1927 Price, 5 Cents \$2.00 per Year

CONTENTS

Editorial Notes 387
Illustration—Jeffrey White 391
The Receptionist—Miss Deal Tells About Late Comers }
(by the Sphinx) 392
Illustration—Laurence B. Morton 393
How Photographers Can Boost Their Home Towns }
(Frank H. Williams) 395
Association News—A Word About the Reduced Dues.—
That Two Million Looks Easy.—500 Photographers
Meet.—What They Say of Winona School 397
First-class Scout (C. H. Claudy) 400
Lincoln's View of It (Frank Farrington) 404
Where Do You Park? 406
The Daguerre Club Meets 409
Photo-Electricity Will Revolutionize Criminology . . . 409
As We Heard It 410
Classified Advertisements 411

Editorial Notes

Radio Movies Next

Not only broadcasting photographs, but television, is promised by the experts of the Radio Corporation of America. Not far in the future, apparatus will be available, so that a person sitting at the telephone will be able to see the one he is conversing with. Motion pictures in the home, coming through the air along with the "story," is no more astonishing or incredible than many of the accomplishments of radio wizards. The pictures sent across the Atlantic ocean, or from San Francisco to New York, have been done by the dot and dash system,

and are often defective by reason of static disturbances.

The latest developments in picture transmission by the Alexanderson method are practically free from such defects and perfectly sent clear reproductions of photographs by radio a distance of two miles exist.

Professor Alexanderson expects to perfect his apparatus so that the range of projection will be indefinitely extended.

So much for entertainment and instruction.

Business interests are to be served in transmitting typed letters by radio, superseding code telegraphing, for one thing.



The Piker Photographer

Of course, a thief is a thief, but there are distinctions even among these parasites who batten upon honest people. One cannot help having a measure of sympathy for the man who, in his dire need, grabs a loaf of bread or a bottle of milk from a doorstep. True, his judgment is faulty, for just around the corner, help might turn up for his relief. But no excuse can be found for the sort of person who systematically pursues a course of false representation to gain his ends.

Perhaps the outstanding faker of modern

times is the well-known Doc Cook, now residing in a Federal prison for an extended period for fraudulent use of the mails. He was first heard of in a book he wrote about climbing a mountain that he did not ascend. Later, he claimed beating Peary to the North Pole with the assistance of Eskimos spurred to do their stuff on a diet of gumdrops.

In the very lowest stratum of imposters are the fakers who bend the universal affection for children to their own selfish ends.

The operations of a certain cheap-skate photographer near Chicago, is an example of this sort of business. His methods are so barefaced that it is a cause of wonder that he ever made any headway at all.

A victim of this piker's methods, a physician's wife, sets forth in the form of an affidavit that she was called up on the telephone by a woman representing herself as "Mrs. Donahue," who requested permission to send a Chicago *Daily News* photographer to the ladies' residence to take pictures of the children for publication in that newspaper. Permission was given. In a few days two photographers appeared with a camera, took pictures of the two children and promised proofs "in a few days."

In a short time, according to schedule, a woman called, representing herself as an agent for the *Daily News*, and produced the proofs, promising that the picture most pleasing to the lady should be published in the newspaper. The next move in the game was to wheedle the lady into giving a written order for a dozen cabinet photographs.

These were delivered in course of time, and payment demanded, but refused on the ground that the quality was not according to representations.

In the argument following, the lady decided to take the back trail and check up the statements of the various agents and photographers. This resulted in bringing out the fact that these persons had no connection with the *Daily News* in any way, shape or form.

The newspaper is taking legal measures to stop further operations of this photog-

rapher along these lines, and should have all the support that associated photographers, and the public at large, can give.

We have just two points to make with our professional brethren; one, that we have already emphasized, is to suggest broadly: "Have a family photographer, just as you have a family physician."

The other is to suggest to all and sundry that the nearest reputable photographer be notified of the advances of a predatory piker photographer.



Air-Cameras Map a River

By a well understood, though unwritten code, editorial writers are forbidden to do their stuff in the first person singular, but may I break the rules for just this once for purposes of lucidity?

A thousand miles of the Missouri River have been mapped by air-cameras in an hundred and twenty flying hours! (Statement by the Corps of Engineers of the United States Army.)

Nearly fifty years ago, I was a member of a party of civil engineers engaged in surveying the Missouri, and in protecting property in the bottom lands from damage by the swift currents of the "Big Muddy." Surveying the course of the Missouri in those days was an arduous and dangerous task. Bloodthirsty mosquitoes, with bills dripping with malarial poison, attacked in clouds, and made the surveyor's life a burden day and night. If a survey party did ten miles of river in a day's work, it was considered a good job.

Toting heavy surveying instruments, chopping lines through the willow brush and recording observations and physical features in the bottom lands in sun, rain and almost tropic heat, was no joke.

The mapping did not end there, by any manner of means, for stacks of note books had to be worked up into accurate maps during the winter.

Having served for five years in all weathers in the Missouri valley, following systems of the best schools of engineering as

practiced during the last century, to have it reported that the whole lower river for the thousand miles from Yankton, S. D., to St. Louis has been pictured in a fortnight, I find this the most wonderful achievement of photography ever recorded.

One thing not to be lost sight of, is the fact that the course of the Missouri is constantly changing, due to the velocity of its flow and the softness of its banks. From survey to completed map perhaps a year passed. For this reason no map really represented the river accurately when finished. It has remained for photography to supply accurate data. This photographic map consists of pieces picturing stretches of five miles which have been joined to cover the entire distance.

No such task has previously been attempted in this or any other country.

If any lunatic in the eighteen hundred and seventies had been foolish enough to have come to a sand bar opposite the smelting works at Omaha, where I was taking transit angles in a temperature of 105, and have told me it was his prediction that a thousand miles of river would sometime be pictured from a flying machine in 120 hours, I should have taken what messages he wanted sent to his folks, tied a hunk of lead from the smelter to his heels, and dumped him into the river as an idiotic and unnecessary person!



The Air-Camera and Real Estate

Hand it to the newspaper man for putting pep into the dry-as-dust subject of land holdings. Give him a ride aboard a flying machine, equipped with a camera for picturing real estate, and notice the stuff that pours from his speeding pen.

It is quite true that by photographing, vast ranges of government lands are being mapped from the air, also that the charting of tracts of land to be put on the market by real estate corporations is being done by the aid of the air-camera.

Such are the cold facts, but see how the modern journalist warms up under the

stimulus of seeing a job of mapping done in jig time by the air-camera man!

A few quotations from a Western exchange follow:

"It will be possible to make a photograph of every square foot of land in the United States, bringing out every hen-coop, tree and hill of beans in perfect detail. With a reading glass, one can count the cows in the pasture and the chickens in the barnyard of farms on which he holds a mortgage, noting whether the buildings and fences are kept in proper care and the condition of the clothes on the line, as respects rents and buttons.

"The intending investor in a railroad could, while sitting in his study chair, examine the line from end to end, note all the connections and inspect the country from which it draws its local traffic.

"If mining claims are offered, there would be no need to take the word of anyone as to their accessibility, the nature of the land over which a railroad would have to be built, or as to the availability of water power or timber.

"Before setting out to select a place for your vacation, you would carefully examine the surroundings of your hotel, thus enabling you to distinguish between trout streams and ditches, between beautiful lakes and mosquito bogs. If your happiness were dependent on a mountain rill or still, your photographic atlas would quickly reveal the desired object."



An Adventure in Photography

In Canada, the Chief of the Mounted Police says to an officer: "Go get your man." A Toronto editor said to a news-photographer: "Go get your woman." At the time, there was a famous breach of promise suit going on at the court house, and the camera-man was ordered to get a picture of the fair plaintiff, so he promptly lay in ambush and bided his time. In course of time the F. P. emerged from the building with relatives and her attorney. The newsman sunk his eyes in the hood of his flex as she passed by, focused, shot and

raised his head with a sense of a good piece of work done.

To his horror, however, she caught him at it, and bore down on him with clutching hands, crying that she had been assaulted. The camera-man put up his arm to ward off her attack on the precious camera, and a cop grabbed him. There was only his word against those of the lady, her lawyer and her folks, and the photographer had a closeup vision of the jail. Then the lady had a thought: if he would destroy the offending picture, she would not press the complaint.

So the photographer, after making just the proper amount of fuss, handed a plate holder to the officiating cop, who obligingly exposed the plates therein and destroyed them. The lady's picture appeared, however, in the afternoon paper. You see, the smarty news-photographer had not handed over the plate holder with the negative of her; that would have been foolish—a sleight of hand stroke slipped the officer another one entirely.

✱

Africa from the Air

Filming Africa from an airplane, or on foot, seems to most of us as taking about the same few chances of getting back home. In either case, the probability would seem to be that of leaving one's bones in the Dark Continent in the interest of exploration. On the one hand, black water fever, savage tribes and jungles face the traveler who prefers to take his expedition on foot, while the bird-man is always in danger of engine trouble or a shortage of gas, either of which disasters threaten to dump him helpless in some place a few hundreds of miles distant from anywhere in particular.

Last month, Sir Alan Cobham, noted English aviator, came to Philadelphia and showed wonderful motion pictures of what was to be seen on his air trip of 16,000 miles from London to Cape Town and back.

His outbound and return voyages were made by different routes, but he used the same engine and the same plane for the entire journey.

In 1925, Sir Alan made a trip of 17,000 miles from London to India and back, and later on a voyage to Australia from London and return—a round trip distance of 28,000 miles, and he has the pictures to show for it.

Motion pictures of Victoria Falls in the heart of Africa, of the desert during a sand storm, of lofty mountains and equatorial rivers attest the explorer's genius as an airman and a photographer.

Nearly all of his pictures were taken from the air, but he stopped long enough in the gold and diamond diggings of South Africa to get some views of the mines and the natives, and at many other places where landings could be made with safety.

The obvious line of reasoning from the above is that you are ambitious to film the dreadful wilds, you should get Sir Alan to take you there instead of venturing out on the hoof.

✱

Photography for Scientists

In research laboratories, photographic methods prove their value in scientific observations, because sensitive film emulsions offer the only means of accurately recording many reactions invisible to the eye.

A few of the interesting contributions of photography to the recording of phenomena are given by experts as follow:

By means of the photographic film, even the faint spectrum of a firefly's little lamp has been secured.

Measurements of corrosion in the bore of a rifle barrel have been secured by photographs taken with a special camera.

In the study of anti-knock compounds in engines for automobiles, photography is used in recording the characteristic flame of various explosive mixtures.

Photographs of pressure changes in the cylinder of a gas engine have been made on a motion picture film.

Unusual pictures of rifle bullets and other projectiles have been made which record the air waves set up by the movement of these missiles.



JEFFREY WHITE, DETROIT



MISS DEAL TELLS ABOUT LATE APPOINTMENTS

The Glee Club will now join us in that little ditty entitled "I'm glad I made you cry, little girl—your face is cleaner now." Little Miss Deal is in a quandary when the ten o'clock sitting finally emerges from the dressing-room at twenty minutes of eleven, adorned with all the family jewels and a quarter of a pound of rouge and lipstick. Mr. Blank has been thinking for the last half hour of the story of the lover who, after being kept waiting by his consistently unpunctual fiancée, remarked, "Well, I suppose I ought not to complain; so far, you've always got the day and the month right!" How does it come about that these perennially late customers are always just the ones to whom we simply cannot say "Your time is ten o'clock. Take it or leave it." While Mr. Blank is tramping viciously up and down the camera room floor, Mrs. Ten O'clock emerges, as we have said, and inquires of Miss Deal, with an air of expecting nothing but approval, "Shall I go in? Do I look all right?" Little Miss Deal knows that Mr. Blank is probably frothing at the mouth by now; she knows that Mrs. Ten O'clock anticipates no reply except a compliment, but a stubborn streak of honesty impels her to suggest that so much rouge will make the cheeks look hollow and the lipstick tends to make the lips appear blackish. What happens? Mrs. T. is a bit irritated, even though she obediently removes several layers of flaming youth, and more valuable time is wasted. Miss Deal has perhaps put her suggestion abruptly because she, too, was feeling rushed. Now how could this situation have been prevented? Little Miss I. Deal realizes that the

milk is spilled this time, and that any negatives evolved from the chaotic annoyance of the thought of both sitter and operator will probably only herald a re-sitting, so she wisely fixes her thought on a solution of the make-up problem for the future. Here's the answer—the ounce of prevention instead of the pound of cure. How much better it would be to accompany each sitter to the dressing-room, and in a chatty, friendly way say, "Oh, before I forget it, let me remind you that rouge loses its glowing tint and comes out black on your pictures. It is best to put on very little, if you use it, for it is all too likely to give even nice round cheeks a sunken look. Curious how the shades of red appear in pictures. You know, everyone thinks Tom Mix's horse, in the movies, is jet black, but in reality he is red. Not too much powder either, for it deadens light, and the lovely lighting is half of your picture. Many an actor has his face thoroughly greased before facing the camera, in order to get the full benefit of rich, mellow lighting. Now, if there's anything that I can do to help you, etc.—" and here she can make a graceful exit. Some little speech of that type, varied to meet the emergency, will nip in the bud deep carmine aspirations before the make-up battery can be brought into play. Of course, some women come in already painted to the ears, but they require the dressing-room to look themselves over, even if no gown is to be changed, and Miss Deal can just ignore the paint, and give her same little monologue. When she has left the room, the customer will scrub her face briskly on her own initiative. Miss Deal's suggestion is no less potent through being



LAURENCE B. MORTON, SAN FRANCISCO

indirect. You can not expect a woman to appear without *any* rouge. She would feel only half dressed.

Sometimes it is well to sow the seed of correct make-up still further back in Miss Deal's relations with the customer. For instance, if the appointment is made in person, Miss Deal can at that time drop a few hints along these lines and also inquire what kind of dress the customer expects to wear. This usually starts an interesting discussion, in which Miss Deal has a chance to suggest that the customer make sure that the dress she selects has a becoming neck-line, even though the garment may be considerably older than some of the rest of her wardrobe. Age and faded colors will not show on the negatives, but an unbecoming and harsh neck-line most certainly will. Sometimes a soft fur piece is a great help, as in the case of the young lady concerning whom a stranger asked, "Can she sing?" "Can she!" retorted the town wag, "My word, you should see the chords in her throat!"

One of Mr. Blank's hardest problems is the bride with the ultra short skirt and the flowing train. Somehow they don't go together, and in a portrait it is hard to get a pose of the desired sweet dignity, unless you photograph the bride from the back, and that won't pay dividends. Perhaps it was the brevity of the skirt and perhaps the sleevelessness of the gown which gave rise to the query by one wedding guest to another, "Has Stella been vaccinated?" "I didn't see any scar." "I guess she hasn't been, then." Our brides are not the only ones who torment us with the short dress problem. The lady in an afternoon or evening gown, who wants a full length portrait, presents a difficulty. If Mr. Blank gives as much attention to the arranging of her scanty skirt as is necessary to make it look graceful, he is likely to lay himself open to comment. As long as these styles are in vogue, the full length picture will be made by the wise photographer only on demand.

Many times an indignant customer will

come in to Miss Deal and complain that Mr. Blank "had no right to let her gown hang in such ungraceful folds," or why didn't he tell her "that the shoulder strap of her slip was showing above the neck of her dress, etc." Poor Mr. Blank can't very well say that he thought it was meant to be that way, even if he did, and though he insists that the expression of the face is wonderful and that that is what counts, it won't pacify the customer; for she has examined that unimportant defect until her eye actually sees nothing but the flaw. It jumps to greet her every glance. It seems to us that it is a far better plan to give her a re-sitting then and there than to assure her she won't mind that in the finished pictures and force her to order; and go ahead and make up the pictures. Even if she accepts them and admits upon their completion that they did come out better than she expected, still she has a certain little mental reservation which keeps her from admiring them whole-heartedly, and she will never be the booster for your business that she would have become had you remedied the defect in another sitting. Should you, in the second sitting, fail to get better pictures, in regard to expression, than you got the first time, she will be more convinced that you got something really unusual in the first lot, and more content to go back to them. You can't lose in either case by giving a re-sitting.

You know there are a lot of things that the photographer himself can do to prevent re-sittings. Mr. Blank does it with all his heart every time a customer enters the camera room. He just lays himself out to be nice to her, not only at the moment when he is trying to record a pleasant expression, but every minute that she is in his presence. To her, this is an important occasion, and not by the least gesture or tired inflection does he permit her to sense that she is just one of a series of numbers to him, No. 21,430 on the negative shelf, and \$36.50 on the bank deposit slip. He moves without obvious hurry, and utilizes the full measure

of his personal charm as carefully and deliberately as any actor on the stage. He must register with his clientele. Pictures can be sold right there in the camera room, or, on the other hand, the best negatives and the clever selling of a good receptionist can be rendered null and void by a grouchy operator. The old story of, "Do you work here?" "No ma'am, I'm the boss," does not go in the photograph business. We know from personal experience how exasperating is the photographer who, after a curt, "Sit there, please," retires promptly under his black cloth and rolls a huge, wicked-looking camera toward us, perhaps mumbling to himself the while, if the focus is a bit difficult to get or the lighting isn't balanced. The customer feels entirely left out of the situation, like the mother who said, "Don't mumble your prayers, Helen. I can't hear a word you say." To which Helen replied with much dignity, "I wasn't speaking to you, mother!" Mr. Blank goes on the theory of conversation first and focus afterward. If possible, he has a man to

focus and press the bulb for him. If not, he makes the mechanical part as unobtrusive as possible.

On some occasions it is even wise to spend still more time with the customer. Perhaps you show her over your studio. This is a splendid thing to do every once in a while, for if your staff know that the place is liable to inspection by customers at any time, they will develop hitherto unsuspected talent for keeping things neat. Perhaps you show her some of your exhibition prints, or unusual bits of furniture. One photographer had a studio beautifully adorned with rare paintings and statuary. He showed a certain lady through and finally wound up in the work room, where there was a dado of oak, artistically carved. But the guest had no eyes for this. She was staring at a far corner of the room. "That is a very fine statue over there," she said, "but why put it under a sink?" "Sh!" whispered the photographer, "That isn't a statue; it's a plumber!"

How Photographers Can Boost Their Home Towns

FRANK H. WILLIAMS

It is always important for the photographer to be a home town booster for these reasons:

First—The average person prefers to trade with a booster instead of with a knocker. Consequently, when the photographer is a home town booster, he is that much more certain of securing a worth while volume of patronage all the time.

Second—It is the best sort of long pull business for the photographer to boost his home town, because his boosting will do its bit in helping to make the home town grow, and in thus giving him more opportunities for business and for making money.

Third—The proposition of always looking for something to boost tends to give a constructive air to the whole studio. It peeps up and exhilarates the whole studio.

Which, of course, is a mighty good thing for the photographer from every angle.

Fourth—It gives the studio a definite promotion policy, instead of simply a haphazard sort of policy and this, too, is of very distinct help to the photographer in his business.

From all these points, then, it becomes evident that it is good business for the photographer to keep continually boosting his home town. And, of course, the more interesting and unique methods the photographer can use in doing so, the better it will be for his business.

But what unusual and interesting methods can the photographer use in boosting the home town?

Here are some methods that various photographers have used with considerable suc-

cess and which other photographers could undoubtedly use:

Put on events and use advertising showing that the home town is unusually appreciative of art.—It is generally the case that the home town folks in almost any town like to feel that their town is unusually appreciative of the best things. The home town folks like to feel that the home town is unusually appreciative of the best in music and of the best in art. So it would be a mighty good thing for the photographer to emphasize this point by means of special window displays and other events.

A particularly effective window display along this line consists in showing some of the old time photographs and pictures owned by people in the city, and using placards with the display stating that from early times the people of the city have been unusually appreciative of the very best in art and photography. Then with this the photographer can show some of the best of his work.

The old-time pictures for use in such a display can be secured from some of the old-time local folks. And, of course, with each article displayed, there should be a little card giving the name and address of the person who loaned the article for the exhibition and also giving, perhaps, some more information concerning the article.

A display of this sort is not only interesting, but it is of distinct help in boosting the home town through making the home town folks feel that they are superior in the matter of art appreciation. And all this helps to mark the photographer's studio as the best place for getting artistic photos. All of which helps his business.

Present photos to the three or four people of the town who each year do something of the greatest benefit to the town.—It is always a help to a town to summarize the important, constructive events that have occurred in the city during the past six months or a year, and to then do something which will inspire prominent citizens to do

their best for the city at all times. This is where the photographer can be of particular benefit to the town.

Let the photographer announce that each six months or each year he will take free photos of the two or three or four local folks who have done the most meritorious things for the city during the period, and let him further announce that the local newspapers have agreed to run the photos thus taken. If the photographer will do this, he will immediately be doing something which will be of great help in boosting the city and which will, also, be of great help in securing highly valuable and constructive publicity for him.

Of course, impartial committees should make the awards, and such committees should be composed of the editors of the local newspapers, the presidents of the service clubs, the mayor and any other people who deserved membership on the committees.

This sort of a proposition is so effective in building business and costs so little that it does seem as though more photographers should be cashing in on it.

Take photos of important local historical spots and exhibit the photos in prominent store windows.—Experiences of different cities lead to the conclusion that one of the best methods of awakening civic pride, and giving a city a push onward to bigger and better things, is by arousing an interest in local historical spots. The more interest the folk take in local historical spots, the greater is their civic pride. And in arousing such interest the photographer can do as much or more than anyone else.

Let the photographer take attractive photos of some of the more striking local historical places. Let the photographer arrange with prominent down-town stores to exhibit such photos in their show windows, along with placards telling all about the spots and stating that the photographer has taken the pictures, and right away much more interest will be aroused in the places

pictured, and the photographer will be extensively praised for his enterprise in taking the pictures. The local newspapers will, of course, be mighty glad to run cuts of the pictures, and this will give the photographer greater publicity and the whole thing will mark him as a real civic booster.

Take an active interest in civic affairs and comment on such affairs in the studio's advertising.—It is the easiest sort of a thing for the photographer to take an active part in progressive local affairs. All that he needs to do is to join the local Chamber of Commerce, a service club and a few other organizations, and let it be known that he wants to do what he can to boost the town along, and before he realizes what is happening, he will find himself up to his neck in work.

Of course, it is easy to get too much of this free-will work, but a little constructive work on local beautification, city zoning and other problems is a mighty good thing for the photographer, not only because it puts

him in touch with things and marks him as one who is interested in seeing the city make progress, but also because it takes him out of himself and gives him new life and interests.

And if the photographer, when taking an active interest in local civic affairs, will occasionally run some booster stuff in his newspaper ads on non-controversial topics, it will help to impress on the public the fact that he is constructively doing his bit for the city all the time. This will go far toward making the sort of an impression on the public which will be of really splendid help to the photographer in getting more business and in making more money.

Be a home town booster, Mr. Photographer. Do something definitely worth while in helping your town to grow. Let the public know that you are doing this thing for the benefit of the town in which you live and do business.

You'll find that it will pay you big to do so.



ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

ALVA C. TOWNSEND, PRES.
226 S. ELEVENTH ST.
LINCOLN, NEB.

CHAS. AYLETT, 1ST VICE PRES.
96 YONGE ST.
TORONTO, ONTARIO, CAN.

D. D. SPELLMAN, 2D VICE PRES.
4838 WOODWARD AVE.
DETROIT, MICH.

JOHN R. SNOW, TREASURER
728 S. SECOND ST.
MANKATO, MINN.

J. W. SCOTT, CHAIRMAN COMMERCIAL SECTION
205 W. FAYETTE ST., BALTIMORE, MD.

PAUL E. TRUE, CHAIRMAN N. P. E. C. BUREAU
600 W. 178TH ST., NEW YORK, N. Y.

L. C. VINSON, GENERAL SECRETARY, 2258 EUCLID AVENUE, CLEVELAND, OHIO

A Word About the Reduced Dues

It has come to the attention of the Secretary's office that there is some misunderstanding through the field in regard to the manner in which the collection of dues is handled this year.

At the Annual Board Meeting held in New York in January, the Board of Directors decided unanimously to reduce the dues from \$10.00 to \$5.00 per year, upon the recommendation of the Advertising Committee. As it now stands, all photographers

who subscribe any moneys to the Advertising Campaign, \$5.00 of this amount is automatically deducted by our Trustee Bank at Indianapolis, and is paid to the Association to cover their dues each year. In other words, if a photographer subscribes \$50.00 per year for the four years of the Campaign, \$5.00 of this amount is paid each year into the Association and \$45.00 goes into the Advertising Fund.

Members who do not subscribe to the

Advertising Campaign pay their dues (\$5) direct into the treasury of the Association, as usual.

On account of the great reduction in dues, the Board found it impossible to supply a magazine subscription to the members as in past years.

L. C. VINSON,
General Secretary.

✽

That Two Million Looks Easy

More than a million in March, the slogan adopted for the campaign by the National Advertising Committee of the Photographers' Association of America for the drive to secure the \$2,000,000 for the four year national advertising program, will be made true, according to George W. Harris, General Chairman.

"With \$825,000 in signed acceptances on March 1, we are bound to pass the million dollar mark this month. With nearly 800 committeemen actually working, assisted by 40 paid representatives of the National Fund Raising Committee, and with a committee of 50 cleaning up the allied lists, we will be far beyond the million dollar mark before the end of this month rolls around," says Mr. Harris.

The second half of the race will be no harder than the first part, according to Mr. Harris. He says that 98% of the commercial and portrait photographers are subscribing. Every fact points to this being the most successful National advertising money raising campaign of this nature ever having been conducted.

"We cannot say definitely that we will raise \$2,000,000 on the first canvass of the industry. It is very difficult to say that the quotas will work out to these totals. We can say that practically every photographer will subscribe his fair share. It looks now as if the fund will run over \$2,000,000, but everyone must realize that for the first time practically correct information about this industry from Mexico to Alaska has been gathered together in setting the quotas and there are bound to be some errors."

The western coast will be represented on the Advertising Committee in the person of Moses Grady, of Seattle, Washington, whose appointment has been announced. Mr. Grady has been in close touch with Charles J. Pettinger, Indianapolis, Chairman of the National Fund Raising Committee, by letters and long distance telephone. The California, Oregon, Washington, Nevada and Utah "Teach the Millions" Committee



The \$2,000,000 Advertising Campaign Meeting in New York

members are being guided in the work by field representative L. V. Gardner, of Los Angeles.

The second honor roll went to the entire industry on March 1 and has already grown to the size where it takes two sides of a large printed page with the names set in small newspaper type. One of the features of this honor roll was a letter from the Chilcote Company announcing that all of their traveling salesmen had subscribed to the fund and had thus become members of the Photographers' Association of America.

It has been explained by C. J. Pettinger, Chairman of the National Fund Raising Committee, that two companies now have all of their salesmen on the honor roll. These two are the Fowler and Slater Company and the Chilcote Company. It is expected that many other companies will join this list shortly. It has been explained that \$50 a year is the minimum subscription from a salesman, and that it is necessary for his house to have accepted its quota before he is eligible. A special honor roll button is being given to each salesman on the list.



Prisoner—"I'll admit I bumped into the street car, your Honor, but it wasn't my fault. I—"

The Judge—"Why wasn't it?"

Prisoner—"My wife tried to doll up the car by putting lace curtains on the windshield."

500 Photographers Meet

Five hundred photographers and members of photographic associations attended the opening meeting at the Hotel Pennsylvania, New York, on March 11 of the Photographers' Association of America to raise \$2,000,000 for an advertising campaign to make the American public more "photo-graph-conscious" and to increase the membership of the association. William C. Eckman of New York City, presided.

Fred Millis, of Indianapolis, advertising counsel of the association, said the chief aims of the movement were: "To lead the general public to a better appreciation of the fine art of the profession of photography; to cause a great increase in the use of the portrait and commercial photography; to educate the photographers of this country to follow better and more aggressive merchandising practices, and to upbuild and promote the standing and usefulness of the Photographers' Association of America."

He said that for the advertising campaign which would begin within a few months and continue for four years \$1,000,000 has been raised. James Elliott, of Underwood & Underwood, Chairman of the commercial photographers group, spoke of the increased use of the photograph in advertising.

Six local associations were represented at the meeting, the Commercial Photographers'

THE "GO-GETTER" PUPS

YOU'VE often wanted one of those mitt dogs when photographing the kiddies—we have 'em. They are just right to fit the hand and you can also tuck the bulb in the skirt so as to leave the left hand free. Made in a good grade of plush, are indestructible, and will last for years. If they become soiled, they can be readily dry cleaned. We've two sizes made specially for the BULLETIN OF PHOTOGRAPHY—the regular size, No. 1, will fit all size hands; if your hand is small, ask for the No. 2 size.

PRICE, \$1.75 POST PAID

or, with a year's subscription to the BULLETIN OF PHOTOGRAPHY, \$3.00

FRANK V. CHAMBERS

636 South Franklin Square

::

PHILADELPHIA, PA.



One-eighth the actual size

Association, the Women's Professional Photographers' Society, the Metropolitan Division of the Professional Photographers' of New York, the Professional Photographers' Club, the Photographers' Business League and the Newspaper Photographers' Association.

✱

What They Say of Winona School

"It has been my good fortune to study in some of the best schools in America and Europe. Never have I received better instruction in any subject than I have received at the P. A. of A. Summer School. A very practical subject has been taught in a most practical way and I feel that the fundamentals of photography and portraiture have been presented in a way which will make it very hard to forget them, and in a manner which has made it a very great pleasure to learn them."

R. T. Evans, Scottsdale, Ariz.

"The information received at the P. A. of A. Summer School is invaluable to me. I can heartily recommend the course to all who wish to better their work."

J. A. Chamberlin, Muscatine, Iowa.

"One having the privilege of attending the P. A. of A. Summer School is indeed fortunate, for I know of no other place where the fundamentals are taught with such a degree of thoroughness."

Lee K. Breece, Iowa City, Iowa.

"This being my third term at the Summer School, I believe each four weeks spent there equal to five years progress made by the average photographer experimenting in his own studio."

J. R. Metcalf, Harrisburg, Illinois.

"The School is more valuable to me in experience than five years in studio work. You can count me in on the 1927 enrollment."

David McCaa, Bethlehem, Pa.

"Having attended the School two terms, I consider it the best activity the Association has to offer. Those not attending are passing up a good bet."

G. O. Koons, Sarasota, Florida.

"I doubt if the photographers of the country fully appreciate the tremendous opportunity the Summer School is offering. The best in America is here. The spirit of the student body is inspiring."

Miss Josephine M. Wallace, Des Moines, Iowa.

"This being my second session, I am firmly convinced that nothing can compare with the P. A. of A. Summer School, whether you have had one or twenty-five years experience. You cannot spend a month anywhere to a better advantage, regardless of the amount it may cost you."

R. M. Children, Mason City, Iowa.

"One year at the Summer School is a great education, but the second year is better than the first."

J. E. Nicholas, Platteville, Wisc.

First-Class Scout

C. H. CLAUDY

The son of an old friend came to see me yesterday to ask my advice. People do that sometimes, not that I have any reputation as an expert advice giver, but because I am supposed to know a little about photography and photographers.

This young man has been employed for a year with a photographer in my town. I got him the job in the first place. He came to see me about leaving it.

He didn't like to go without telling me about it, he said—it was because he thought I ought to be told, as I had been so kind in the first place. I rather suspect it was because he wanted me to help him get another job somewhere else, but that is by the way.

Of course I asked him why he wanted to

leave. It appears that there is no future in the job. He just works at the same thing all the time, as an assistant in the printing room. He cannot see any chance to get any more money, or to work himself into any better position.

I asked him if he had studied any during his evenings. He hadn't. What did he do with his spare time? He played golf, and belonged to two social clubs. When a fellow works hard all day, Mr. Claudy, he has to have some fun at night. Had he made any effort to learn any other part of the business than printing? Of course he hadn't—what chance did he have to learn anything else, when all he did all day was print?

I am afraid I was rather rude, because I didn't answer him for some minutes, think-

ing about my youngster, Bill. Bill is just thirteen years old, and a Boy Scout. I am mighty strong for the Boy Scout movement. It makes real men out of little boys. But what I thought about at this particular time was the Merit Badge idea.

A boy becomes a member of the Boy Scout Troop, and after learning certain things, gets to be a Second-Class Scout. Then he has to work some more, and learn some more things, after which, if he can pass a fairly stiff examination, he gets to be a First-Class Scout. Then he starts in on Merit Badges. You can get a Merit Badge for almost anything—Photography, or Path-finding, or Masonry, or Signaling, or Civics, or Swimming, or whatnot.

To get a Merit Badge, you must know your stuff! You have first to learn, and then to pass an examination before an expert. After you have passed the examination, you do it all over again, before a Scout Court of Honor. And if you pass

this, too, you get a little badge, which is sewed to your coat sleeve.

My youngster, so far, has seven Merit Badges, which make him, among other things, a Star Scout. And when he gets ten he will be a Life Scout. And if he ever gets twenty-one of them, he will be an Eagle Scout, and have his badge presented to him at a public meeting, and every one will make a fuss over him.

Well, the point of all this is that Master Thirteen Years Old gets up at ungodly hours of the morning to study Scouting. He goes on fifty-mile bicycle rides, and comes home wearied to death. He takes a wheel to pieces and puts it together again, to learn what makes it go. He pores over maps, to learn how to read them. Then, he passes two stiff examinations and gets a little badge for it, and begins to study for something else. Every spare minute taken from school and study goes into Scouting. He does it because he loves it. He wants

The Portrait Studio

FOURTH EDITION

A small book (5x7 $\frac{1}{4}$ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

*Send for your copy today
Only 75 Cents, Postpaid*

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

The critic said of the picture: *"A Pleasing Bit of Composition"*

Why? Because, consciously or unconsciously, the photographer observed the rules of art. Don't waste your energy and materials in chance shots. Train your eye to "see" pictorial possibilities through John Burnet's (F. R. S.)

ESSAYS ON ART

(In Three Parts)

I—Education of the Eye
29 figures, 25 illustrations

II—Practical Hints on Composition
38 illustrations

III—Light and Shade
39 illustrations

Make your check out for only \$2.15 and send with the coupon TODAY and we will mail this book which will help you make your photographs PICTURES.

FRANK V. CHAMBERS
636 S. Franklin Square, Philadelphia, Pa.

Please send me Burnet's ESSAYS ON ART at once. I enclose \$2.15.

NAME

ADDRESS

BOOKS ON PHOTOGRAPHY

PUBLISHED AND SOLD BY

FRANK V. CHAMBERS, 636 S. Franklin Square, Philadelphia

AMATEUR PHOTOGRAPHY

The Amateur Photographer's Handbook, by Frederick A. Collins, R.P.S. A complete exposition of practical photography from the simplest performance to work for transmission of photography by radio. Nothing is omitted which is essential to a thorough comprehension of practical photography. **Cloth, Price, \$2.50, postage, 15 cents.**

Burnet's Essays on Art—The standard work for beginners and advanced workers the world over. Adapted by every prominent art school and teacher. Treats three subjects: The Education of the Eye, Practical Hints on Composition, Light and Shade. 160 pages; 135 illustrations, handsomely printed on fine wood-cut paper; bound in art canvas. **Price, \$2.00. Postage, 15 cents.**

The Complete Photographer, by R. Child Bayley. New Revised Edition. This work deals with those aspects of photography which interest the amateur—his apparatus and material, and their use, the evolution of modern photography, pictorial and technical work, exhibitions and societies. This edition is revised throughout and the sections on the hand camera and on orthochromatic and color photography are completely rewritten. The illustrations are representative of the best pictorial work, and include a reproduction of an oil print in colors. 420 pages. **Price, cloth, \$5.00.**

Photography for the Amateur, by George W. French. An indispensable guide for the amateur—and written so he can understand it. Of exceptional value also to the experienced photographer for the purpose of frequently checking up on his methods and procedures. Study of cameras and lenses; correct methods to follow in every phase of Photography—lighting, exposure, developing, printing, mounting and enlarging. An entire chapter devoted to Making the Camera Pay. **Price, \$3.50.**

Photography for Beginners, by George Bell. This book is essentially for the beginner as its title implies, and the elementary principles of photography are fully discussed. It was written expressly to clear the road of the many impediments to the beginner's success. **Price, \$1.00.**

Practical Amateur Photography, by William S. Davis. One of the best books for the advanced amateur yet published. The student is told, not only how a thing should be done, but also why it should be done. The chapters on composition and the artistic treatment of special subjects are very valuable inasmuch as they are records of the personal experience of its author who, in addition to being an enthusiastic photographer, is at the same time, an accomplished painter in oils. The glossary and bibliography, together with a complete index, make the book a convenient source of reference. **Price, \$2.00.**

COLOR PHOTOGRAPHY

Bypaths of Color Photography, by O. Reg. Edited and with an introduction by William Gamble, F.O.S., F.R.P.S. A stimulating and practical book which points out useful and valuable paths of research and experiment in one-exposure color-photography, while detailing, and where necessary criticising, the processes and results so far obtained in this field. The author is a practical photographer who has devoted many years of his life to the study of color-photographs and has originated many new ideas and ingenious forms of color-camera. 136 pages, illustrated. **Price, cloth, \$2.50.**

Practical Color Photography, by E. J. Wall, F. C. S., F.R.P.S. A complete and comprehensive working manual on this subject, a thoroughly practical work which gives little space to history and theory, but does contain practical working directions, including every detail of formula and manipulation, for every process of natural color photography which has any claim to practical utility or any theoretical importance. **Price, Cloth, \$3.00.**

MISCELLANEOUS

Camera Lenses—Including lenses used in enlarging lanterns etc., with some remarks on photographic shutters, by Arthur Lockett, 120 pages; 100 illustrations and diagrams. Every photographer who appreciates the importance of the camera lens will find Mr. Lockett's book a profitable investment. **Price, board cover, \$1.25.**

Cash From Your Camera, edited by Frank R. Fraprie, S. M., F.R.P.S. The only book on marketing photographs now in print. Instructions for preparing prints for market, information as to the various classes of buyers and the kind of material they want. An authentic and detailed list of the wants of all important picture buyers in the United States at the present time. A verified list of several hundred firms who are no longer in the market. **Price, paper, \$1.00.**

Optics for Photographers, translated from the original by Hans Harting, Ph. D., by Frank R. Fraprie, S. M., F.R.P.S. The writer of this book starts with the fundamental laws of the propagation of light and logically carries the reader through the principles of geometrical optics to a complete explanation of the action of all types of photographic lenses, and a description of their qualities and defects. Only the simplest mathematics is used, and this sparingly. **Cloth, \$2.50.**

Perfect Negatives and How to Make Them. Dr. B. T. J. Glover. A pamphlet of seventy-two pages concisely, but clearly setting forth details of manipulation, to effect negative production so controlled that the result may be correspondent to the intentions of the photographer. It is therefore of pertinent value to the pictorialist who considers the negative a means to a certain end and not merely the end in itself. **Price, 60 cents.**

Photographic Amusements, by Walter E. Woodbury. This interesting book describing many novel, ingenious, amusing and ludicrous effects obtainable with the camera, has been out of print for several years, though previous to that time it had passed through many editions and was one of the most popular photographic books ever sold. Reprinted with the original text and a number of new sections. 128 pages, 114 illustrations. **Price, cloth, \$1.50.**

Photography as a Scientific Implement. This book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is without doubt one of the most valuable photographic publications in print and one should be in the possession of every photographer. **Price, cloth, \$9.00.**

Stereoscopic Photography by Arthur Judge. A timely work on stereoscopic photography, inasmuch as there is a strong revival apparent of this beautiful art. Many inquiries are made for information on this subject, but nothing has been available. The submergence of the art during the last quarter of century naturally reacted upon the publication of books relative to this art. Besides the few books accessible are antiquated and so, of little use. This new publication is fully abreast of the great advance, and the student will find valuable information fully up to all the demands. **Cloth, \$5.00.**

LIGHTINGS

The Portrait Studio, Fourth Edition. A small book (5 x 7 1/4 inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here. **Paper, 75 cents.**

Towles' Portrait Lightings, by Will H. Towles, Lighting Expert and Director of the P. A. of A. Summer School. This new book on lightings which gives diagrams showing how the sitter, the camera, and the lights should be placed, is really a course in lightings in 44 easy lessons. Invaluable to the student in portraiture, as well as the seasoned portraitist. 37 diagrams, 44 illustrations, 103 pages. Your Photographic Book Shelf will not be complete without it. One lesson alone is worth the price of this book. **\$5.00, cloth.**

MOTION PICTURE PHOTOGRAPHY

Motion Picture Photography for the Amateur, by Herbert McKay, widely known authority on the mechanics of motion picture photography. The book contains 225 pages generously illustrated and is being used as a supplementary text by The New York Institute of Photography. With the amateur in mind, the author does not go into complex detail, but has succeeded in pointing out most clearly the optical and chemical laws governing cinematography together with their practical application. **Price, cloth, \$2.50.**

Motion Picture Photography, by Carl L. Gregory, F.R.P.S. A usable standard treatise for either professionals or amateurs. Carl L. Gregory was formerly Chief Instructor in Cinematography, Signal Corps School of Photography, Columbia University, New York. He is equally well known in the Motion Picture field for his unusual ability as an author. Special chapters were contributed by Charles W. Hoffman and by Research Specialists of the Research Laboratories, Eastman Kodak Company. **Price, \$6.00.**

Moving Pictures, How They Are Made and Worked, by Frederick A. Talbot. New edition, completely revised and reset. Illustrated; 430 pages. A veritable encyclopedia of the moving picture art. Easily understood. To those who are interested it will open up a new field of work. It tells of the romances, the adventures, the great preparations of marvelous ingenuity and the hundreds of other things that go into the making of moving picture plays. **Price, cloth, \$3.50.**

PICTORIAL PHOTOGRAPHY

The Conception of Art, by Henry R. Poore, A.N.A. The reading of the man interested in art is beset by many counter opinions. This book, in its comprehensive view, seeks to supply him with the basic facts and principles upon which art rests and which must stand at the foundation of any art creed. It not only helps the reader to know what art is, but in its chapter on "Misconceptions in Art" proves how frequently the popular mind wanders blindly among current fallacies. These are later treated at length. Second edition; revised; 222 pages, 100 illustrations. **Cloth, \$3.50, postage 15 cents extra.**

Light and Shade and Their Applications, by M. Luckiesh. The present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce the varied results. The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training. A book the photographer has long desired, 135 illustrations, 10 tables and 266 pages. **Price, cloth, \$3.00.**

Photograms of the Year 1926, Edited by F. J. Mortimer, F.R.P.S. A record of progress in pictorial photography and a source of inspiration and pleasure, illustrated by the best photographs shown at the London Salon, the Royal and the leading exhibitions of the world. **Cloth, \$3.25; paper, \$2.25.**

Photography and Fine Art, by Henry Turner Bailey. This book treats exclusively of the artistic phase of photography. Its purpose is purely aesthetic. Nothing in it refers to the technical means or mechanical methods for effecting artistic expression. It presents clearly and intelligibly the principles of art and their application to camera practice, recognizing the features incident upon the use of the material and instruments employed. **Price, cloth, \$2.50.**

The Pictorial Annual of The Royal Photography Society of Great Britain, 1926. The pictorialist, however richly endowed with the faculty of taste, would be hampered in expression, even of his individuality, did he not have means of comparing his work with others who are of high standing. Hence the value, indeed, the necessity of reference to what has been accomplished. In "The Pictorial Annual," one has conveniently arranged a selection of not only the most charming of the pictures exhibited but also of work which serves an educational purpose. Mr. Tilney has made a wide and useful selection, and besides, has added much to the value of the collection by his comments upon the pictures. **Paper, \$2.25; cloth, \$3.25.**

Pictorial Compositions, by Henry R. Poore, A.N.A. This book is recognized as the authoritative work published in English on the subject of Composition. It has maintained the cordial endorsement of the leading artists and critics of this country and of England, where it has had a continued demand. The book sets forth an analysis of pictorial processes, which, while of special interest to the artist and photographer, is designed also to aid the layman in his appreciation of the pictorial. Thirteenth edition; revised; 282 pages, 83 illustrations. **Cloth, \$4.00, postage 15 cents extra.**

Pictorial Photography: Its Principles and Practice, by Paul L. Anderson, E.E., lecturer of the Clarence H. White School of Photography. Every photographer who wishes to do more than merely "push-the-button," will find discussed in this volume the very points on which he wants helpful suggestions and definite instruction. It is written from a scientific standpoint, not too elementary on the one hand nor too ultra-technical on the other. **Cloth, \$3.50; postage, 15 cents.**

The Fine Art of Photography, by Paul L. Anderson, E.E. One of the best books on photography ever published and right up to the minute. 24 illustrations, 312 pages, cloth. **Price, \$3.50, postage, 15 cents.**

Principles of Pictorial Photography, by John Wallace Gillies. This well-known pictorialist has made a notable contribution to Art in Photography in this exceptional book. While he emphasizes that Pictorial Photography can not be achieved by any "multiplication table," he so clearly sets forth its principles that any photographer, amateur or professional, can see for himself just what makes a picture or, on the other hand, spoils it. Profusely illustrated. **Price, \$3.50.**

PRINTING

Perfection in the Pigment Process, Chris. J. Symes, F.R.P.S. A practical handbook, up-to-date, written by an expert in the process, clear, concise and eminently practical. A book indispensable to the worker with pigment. The entire subject is thoroughly gone into; all the difficulties attendant upon the method considered and nothing omitted or glossed over which is essential to successful result. **Cloth, \$1.00; paper cover, 60 cents.**

Print Perfection and How to Attain It, Dr. B. T. J. Glover. This little book of less than eighty pages is replete with valuable information not only for the beginner, but also for the advanced worker. It is intended to be supplementary to Dr. Glover's work on "Perfect Negatives," but it is complete in itself. Written in the same concise, clear manner, it gives instruction for production of the highest possible printing quality. **Cloth, \$1.00; paper, 60 cents.**

The Science and Practice of Photographic Printing, second edition, revised new subjects added, by Lloyd I. Snodgrass, B.S. The newest and most complete book on photographic printing—by a practical photographer of wide experience. Formulas and definite working instructions are given, together with a clear scientific explanation of the underlying principles. 304 pages, 53 illustrations. Bound in cloth. **\$3.00.**

REFERENCE BOOKS

Materia Photographica—A Dictionary of the Chemicals, Raw Materials, Developing Agents and Dyes used in Photography. By Alfred B. Hitchins, F.R.P.S., F.R.M.S., F.C.S., F.Ph.S.L., Member of Society of Motion Picture Engineers, Technical and Research Director Duplex Motion Picture Industries, Inc. 96 pages. It should be in the hands of every worker in photography. **Cloth, \$1.00, paper, 50 cents.**

Photographic Facts and Formulas, by E. J. Wall, F.C.S., F.R.P.S. This book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography. Indispensable to every photographer. It is handsomely bound in cloth, 386 pages. **Price, cloth, \$4.00.**

Wall's Dictionary of Photography, by E. J. Wall, F.C.S., F.R.P.S., edited by F. J. Mortimer, F. R. P. S., eleventh edition, revised and reprinted from new type. Invaluable reference book, classified as to subject; 800 pages. **Cloth, \$5.00.**

RETOUCHING

The Art of Retouching Negatives and Finishing and Coloring Photographs, by Robert Johnson. Johnson's Retouching has for many years held its place as the authoritative handbook on its subject. This new edition retains every practical feature of the original edition, with many additions by the two leading experts in this field—T. S. Bruce and A. Braithwaite. A simple, practical course of instruction in Retouching, Finishing and Coloring Methods. **Price, \$2.50.**

Practical Retouching No. 9—Edited by Frank R. Fraprie. If you want to learn retouching from the very beginning; if you want to learn every method of retouching; if you want to learn the most approved methods of retouching of today, including the use of the retouching machine, then be sure to get this most complete guide. **Paper, 40 cents.**

Retouching and Finishing for Photographers by J. Spencer Adamson, in 124 pages the author has packed with principles and methods evolved from 25 years, practical experience and wide research. You can learn the art of retouching and finishing with this book. **Stiff paper cover, \$2.00.**

Published and Sold by

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

to rise in the organization. He likes to be all covered up with Merit Badges. He hasn't time for all this, but he makes time. I am kept busy helping. When he was studying for his examination in photography, I had to become a lecturer on the art. The examination in photography was one that my young friend who came in to ask my advice couldn't possibly pass. Bill had to know the principles of photography. He had to understand camera and lens, distortion and exposure, stops and development. He had to show that he could make photographs, not with a lucky snapshot or so, but with six pictures of interiors, six of animals, six of people, and six of landscapes. He had to know how to make a print, and a good one. He had to know the difference in appearance between an under-, a normal, and an over-exposed negative. In other words, he had to be a photographer.

If my young friend had put in one-tenth the energy studying his job that my little Boy Scout puts in to learning enough to

get a Merit Badge, he wouldn't have to complain that there was no chance to rise. My young friend was not interested in his job. What he wanted was twenty-five dollars a week for the least effort. He didn't want to be a good photographer, only a good golf player and social light.

No one can succeed in that way. The fellow who works for wages will never get anything but wages. The fellow who is interested in his job will get the rewards that come from his job.

I told my young friend about Bill and the Merit Badges. He smiled a superior sort of smile. "Oh, I know about that. I was a Scout once, myself. I never got anywhere, though," he confessed. "I was always just a Second-Class Scout." That's the answer.

The business world, and the photographic world hasn't any use for Second-Class Scouts. It wants winners of Merit Badges—those willing to study and to work, for the love of the work. To them, and only to them, come the rewards.

Lincoln's View of It

FRANK FARRINGTON

It is not an uncommon thing for a young man who finds advancement slow to think that there are those above him who are trying to keep him back. If promotion does not come as rapidly as it seems it ought to come—and it never does—there is always a tendency to feel that someone is to blame.

It seems to be natural for us to think there is an effort on the part of those above us to keep us from getting ahead. We think the leaders are afraid there will be too much competition if they let us come along.

Human nature being what it is, jealousy is not an extinct passion. There are plenty of men who allow selfishness to govern their attitude toward others, and we may suffer from such in our efforts to climb to the top in the photographic profession. And yet Abraham Lincoln said that we do not need to be much concerned

about being kept back in such ways. In writing to his law partner, while Herndon was yet a young man, Lincoln said:

"Allow me to assure you that suspicion and jealousy never did help any man in any situation. There may sometimes be ungenerous attempts to keep a young man down and they will succeed too if he allows his mind to be diverted from its true channel to brood over the attempted injury."

He added later: "The way for a young man to rise is to improve himself in every way he can, never suspecting that anybody wishes to hinder him."

If we were working in a large photographic concern, we believe we would try to get rid of any thought that failure to get along as fast we thought we ought was due to somebody else working to keep us back. We would, rather, try to accept failure to advance as a reflection upon our own efforts

A Cirkut Camera for Convention Groups

Let this coming convention season find you ready to seek this profitable group business.

Sales from group negatives are entirely dependent on freedom from distortion and faithful rendering of the individual faces. With the Cirkut, be it a group of tens or hundreds, "every face is a portrait."

In addition, the Cirkut Camera No. 10 is ideal for panorams of manufacturing plants, golf courses, harbor developments, realty subdivisions and large estates.

No. 10 Cirkut Camera taking 6, 8 or 10-inch film, size 9 x 11 x 12 inches, weight 49 lbs., 27-inch bellows draw, 4 x 4 inch lens board, Turner-Reich Convertible Anastigmat Lens Series II in Double Valve Shutter and items listed in Note (*) . . . \$405.00

*With this camera are included Cirkut Gears for regulating speed, Cirkut Tripod head, Professional Tripod legs, and two Carrying Cases.

*The Cirkut Camera No. 10 is made by
the Folmer Graflex Corporation and sold by*

EASTMAN KODAK COMPANY
Rochester, N. Y.

or ability. When a young man doesn't get ahead, there is usually just one person to blame and that one person is the young man himself. Cases where there is someone else responsible are so few as to be negligible in influence.

The photographer who has no confidence in himself will never achieve any success. We cannot imagine a photographer posing a subject, preparing his camera and then getting any kind of a desirable picture if he felt all the time, "It's no use; I'm just a dub. I'll never be able to make good pictures."

Rube Waddell was a great pitcher in his day, and on three different occasions he gave what seem to us to have been sublime examples of self-confidence. In three different games, in one inning, he filled the bases with none out and then, calling all the fielders in close around him, he struck out the next three batters.

That is the kind of confidence that carries men onward and upward, that pulls them through difficulties, that makes them great in their field of work. Sometimes we laugh at men who show so much confidence. We think they are riding for a fall, but they are remarkably likely to get away with it.

Thomas A. Edison declared many years ago: "We're going to make electric lights so cheap that only the rich can afford to burn candles." Everyone thought that Edison was just bragging and they ridiculed the statement. But hasn't Edison's confidence been pretty nearly justified?

A man's ability to accomplish seems to depend in a large degree upon his confidence in his ability. Certainly few men succeed who lack confidence in themselves.

In the Mexican war, General Zachary Taylor, "Old Rough and Ready," in pursuit of Santa Anna, heard his staff officers advise him against battle, but lack of confidence was not one of General Taylor's faults, as you will decide if you study a picture of the old veteran's countenance. He heard the advice of his staff, told them he would

personally accept the responsibility for defeat if it came, attacked on the strength of his own confidence—and won.

History is filled with examples of men who have won because they knew they would win, and if it were possible to delve into the motives and faith behind business successes, I am sure we should find confidence a leading underlying factor.

✱

Where Do You Park?

The question of where the patrons of the stores, shops, offices and of your studio, can park their cars when they come down town, or when they drive into town from outside to do business, is arousing increasing interest. The problem is becoming acute in more than one smaller town.

You should be working with your fellow business men to solve the problem as far as possible for your community. But what we started out to say was that you may be parking your own car somewhere near your place of business, taking advantage of a good space to leave your car there all day. If you and the other business people do that, just to save a walk or a street car ride, you are doing what you can to make the parking problem more difficult and to keep away people who would like to come and spend money with you.

The car you leave parked all day within reach of the shopping section of town may keep out half a dozen or more customers who would come and park for an hour while they transacted business. A score of business men using (or abusing) the parking privilege in that way, might occupy space that would be helpful to a hundred parties anxious to spend their money downtown.

Think this matter over a little and then go out and discuss it with your business neighbors, and perhaps, bring it up before a meeting of the chamber of commerce.

✱

"I would rather dance than eat."

"I think I could support you on that basis," said the young man.

The Daguerre Club Meets

The Daguerre Club held its spring meeting in Indianapolis, Ind., March 14, with a full attendance. Pictures brought by each member were criticized, and many discussions were in order.

At the banquet in the evening a talk on the Million Dollar Advertising Campaign by Mr. C. J. Pettinger, Manager of the Finance and Advertising Committee for the P. A. of A., followed by Mr. Shaw, of Bloomington, with successful movie pictures, taken during the meeting at Turkey Run last fall. These pictures being exceptionally good, the evening continued with a social, and with the presence of the wives of the members, made it a big success. On March 15, continuation of criticism and questions and answers. The well-known hospitality of the H. Lieber Co., and the invitation to a luncheon at the Athenium was accepted, after which a talk to the members (Teach the Millions) by Felix Schanz, and a final winding up of the business affairs of the Daguerre Club ended a most successful meeting, during which, on recommendation of F. Schanz and Ben Larrimer, the Club voted to join the O. M. I. in full membership of 25, and the dues and names were forwarded to the treasurer, Fred Rentschler, Ann Arbor, Mich.

FELIX SCHANZ.

✽

Photo-Electricity Will Revolutionize Criminology

The entire system of criminology will undergo a change within the next ten years as the result of improvements in the science of photo-electricity, now in the research stage, Dr. Herbert E. Ives, inventor and member of the technical staff of the Bell Telephone Company, predicted at a recent lecture.

That was only one of the statements made by Dr. Ives in a lecture in the University of Pennsylvania Museum Auditorium under auspices of the Physics Club of Philadelphia.

"Within five years police records of New York City will be in the hands of Philadelphia authorities ten minutes after they are compiled," Dr. Ives said. "The identification of 'rogues gallery' photographs and fingerprints from another city will be a matter of minutes, instead of hours.

"When photo-electric apparatus can be set up with the addition of a number of improvements now being tested, a large city will no longer be an undercover spot for criminals."

Dr. Ives also predicted that a great change would take place in the field of advertising as the result of increased efficiency in such devices.

"Large magazine publishing concerns will no longer be forced to accept advertising months in advance in order that copies sent to distant points may be released simultaneously," he said.

In discussing the improvements in photo-electric devices, Dr. Ives mentioned the transmission of a cardiogram of a dying patient in Atlantic City some months ago to an out-of-town consulting physician. The message was sent over telegraph wires, and the answer from the consultant was instrumental in saving the patient's life.

✽

"Is bridge whist a difficult game to learn?"

"It is, if you wish to learn to play it well enough to suit your partner."

The "Two-Way" Shutter

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.
KALAMAZOO, MICHIGAN



GOERZ

"Dogmar"

f:4.5 f:5.5

The lens of extreme high speed and brilliancy without flare or coma.

Ask Your Dealer

C. P. Goerz American Optical Co.
317 C East 34th Street - - New York City

P. H. KANTRO

PORTAGE, WIS.

Highest Prices paid for your old negative glass and portrait film.

Write for prices and instructions before shipping.

KAN-RITE

is the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And you will get it—all of it, less a fair refining charge, if you send your Silver Residues of every description to

KANTRO-GUNNELL REFINING CO.

PORTAGE, WISCONSIN

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Artcraft Studios, Inc., 3900 Sheridan Road, Chicago.

PHOTOGRAPHS

Tell the Story

Please mention "Bulletin of Photography" when Corresponding with Advertisers

AS WE HEARD IT

W. W. Flashman has bought the Lewis Photographic Studio, Red Lodge, Mont.

The studio of P. A. Torbet, Montgomery City, Mo., was totally destroyed by fire on March 11.

The Chaufy Studio, Watonca, Okla., is occupying a new building especially designed for its use.

Felix Prost, photographer, Murpheysboro, Mo., died from heart disease attack on March 4. Aged 60 years.

J. B. Morgan, formerly of Davidson City, has bought the studio of the late A. A. BeSau, at Hawthorne, Calif.

Francis La Pine, formerly of Oshkosh, has bought the Naidl Studio, at Manitowoc, Wisc. The studio will be known as the LaPine Photo Studio.

Oscar E. Myrvold, formerly of Decatur, Ills., has bought the studio of Walter A. Nicholson, at Peoria, Ills. Mr. Nicholson is now in Santa Barbara, Calif.

The J. C. Strauss Studio, St. Louis, Mo., celebrated its 30th anniversary on March 4. Mr. Strauss died in August, 1924, and was succeeded by his two sons, Louis and Charles.

William O. Ragan, who was Kansas City's first photographer, died on March 8. Aged 85 years. Mr. Ragan was a photographer in Macomb, Ills., in 1858 and made many sittings of Abraham Lincoln at that time.

Norris B. Cresswell, a former newspaper photographer, has opened a new commercial studio under the name of Cresswell's Photo Service, Inc., at Kansas City, Mo. Aerial, news and commercial work will be specialties.

Jos. M. Maurer, of Galveston, Texas, is receiving congratulations on his 25th anniversary of establishing his studio in Galveston. In former years Mr. Maurer was with Fitz Guerin, also with Rosch Bros., of St. Louis, Mo.

The 1927 convention of the Pacific International Photographers' Association will be held in Los Angeles, Calif., September 13 to 15. A big program is in preparation and ample space provided for the manufacturers and dealers.

Eugene A. Holton, late treasurer of the Photographers' Association of New England, died in Boston on March 21. Aged 80 years. He was prominent in Masonic circles, having held the highest offices in several of the bodies, and had been in photography for many years.

✱

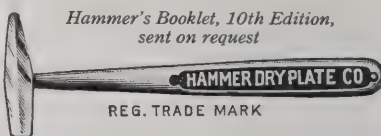
SPECIAL NOTICE

Wm. C. Brower is no longer authorized to receive subscriptions for either the BULLETIN OF PHOTOGRAPHY or *The Camera*. Both magazines have recalled all traveling solicitors, and orders in future will only be received from established newsdealers, subscription houses and photo supply dealers.

SPEED FOR BETTER RESULTS

HAMMER PLATES

with shortest exposure and least effort, produce negatives of highest quality. Speed, Uniformity and Brilliancy are their Chief Characteristics. Coated on Extra Selected Photo Glass.



*Hammer's Booklet, 10th Edition,
sent on request*

HAMMER DRY PLATE COMPANY

*Ohio Ave. and Miami St., St. Louis, Mo.
159 W. 22nd St., New York City*



In the Service of the Profession

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

Our Specialties:

ENLARGING IN ALL ITS BRANCHES
DISTINCTIVE PORTRAITURE WORK
WATER COLORS
OIL PAINTINGS
OIL EFFECTS
ART PRINTS
ASTRO TONES
GUM PRINTS
PORCELAIN MINIATURES
IVORIES

*Write for price list No. 8.
Consult Blue List No. 2 on Specialty Work for your
Amateur Trade.*

BLUM'S PHOTO ART SHOP, Inc.
1021 North Wells Street CHICAGO

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1026

Wednesday, April 6, 1927

Price, 5 Cents
\$2.00 per Year

CONTENTS

Editorial Notes	419
The Receptionist—Miss I. Deal Tells About Mail Orders } (by the Sphinx)	421
The Question of Getting Orders (Mabel Brown Denison } —Mrs. H. H.)	425
A Soft Berth	426
Association News—What Will Be Done at the Winona } School	427
Multiple Vignettes with Print-Out Papers	428
Splitting the Rock (C. H. Claudy)	432
Legal Department—As to Bonding Your Employees } (Elton J. Buckley)	436
A Sitter's Rights	438
Are Guide Boards Useful? (Frank Farrington)	441
As We Heard It	442
Classified Advertisements	443

Editorial Notes

Photographic Inspection of Thread

Samples of threads and yarns are now inspected, and the results recorded, by an ingenious set of apparatus before the spools go to the looms. The assumption is made that a certain run of thread or yarn will be practically uniform, and that a test of a certain quantity of samples will fairly represent the condition of the lot.

The apparatus is quite simple: A ray of light, from an enclosed electric bulb, passes through a lens focused on the thread as it runs rapidly in front of a mirror. The ray is reflected back to a moving ribbon of sensitized paper which gives the record in a

continuous jagged line—the more even the thread, the less the jag, as it were.

Incidentally, we would remark that the boll weevil, in common with some Summer vacationists, prefer the seashore to the mountains. Sea Island long staple cotton is now almost a has-been in the Carolinas in consequence. The mills now rely almost entirely upon upland grown cotton which is of short fiber (staple) stock.

Modern mill machinery is something to be held in high respect for its wonderful ingenuity in making use of short staple stock. A Southern mill man was recently asked how short stock he could use. He replied: "We can use it so long as the fiber has two ends to it."



Air Photography in Africa

When archeologists, rooting around in Africa for records in stone, come upon a valuable find, created by a vanished race, they either carry it off with them, or, if it is too heavy, take an impression of it—a rubbing, as they call it.

The requirements of photography from the air are equally exacting when the data to be secured has relation to land holdings, frontiers and prospecting rights. Political considerations demand a speed in execution

"Your Story in Picture Leaves Nothing Untold"

not to be met by a geographical survey from the ground, even if such were possible.

Hence the development of the remarkable "Eagle Air-Camera" devised by the British Royal Air Force.

The work of that organization has been brought into notice by the publication of plans of an aerial survey of 52,000 square miles of African plateau, the prospecting rights to which are held by the Rhodesian-Congo Border Concession, Ltd., an undertaking calling for the most nearly perfect photographs.

The standardized camera now used, takes an hundred photographs without change of films, while the first experimental apparatus took but twenty. The process of filming is almost entirely automatic, and takes little of the pilot's time from the exacting demands of navigation.

✽

"Is My Bill Made Out?"

One of the reasons for so many accounts on the books getting into an uncollectible state, is the failure to have the bill ready on time and to present it at the first opportunity.

The circumstance is probably not unknown to you of having a patron ask for his bill, only to be told that it is not made out and will be sent to him promptly. That patron had the money in his pocket to pay that bill and he expected to pay it. By the time the bill reached him the money and the paying impulse were both gone.

Adopt some system of accounting that will enable you to keep everyone's bill practically made out all the time, so you need not send a man away when he has thought of settling up. No matter how good you consider the accounts on your books, there is a percentage of loss as they age.

Another factor, we think, in the photographer getting all his year's profits tied up in accounts, is the rather natural inclination, when a patron who is believed to be "as good as the wheat," calls for work, to ask, "Shall I put this on your account?"

or "Shall I charge this?" or even, "Don't bother to pay this now. I'll send you a bill the first of the month."

It will pay any photographer, we don't care whether his patrons are the wealthiest people in town or the mill hands of the factory district, to get the cash when he can. Nobody's promise to pay is as good as cash right on the nail and a certain percentage of "good" accounts will be lost.

The difference between success and failure is sometimes just the difference between getting and failing to get the accounts that are on the border between collectible and uncollectible.

✽

Technical Training Important

A prominent business man said the other day, "The boy without technical training these days is sunk."

What that man had in mind was the boy who is going to try to make a living in work connected with any trade or profession. He might have had photography in mind, because his statement certainly applies to all branches of the business interests connected with photography.

The young man who wants to make good in photography, in handling photographic supplies, in any part of photo-finishing, must be informed about the technical side of the work, even though it is not any part of his job to do the professional end. This may be a day of specialists, as they say, but if a man is to become a manager or anything higher than an employee doing one certain part of the work, he needs to know all he can learn about all phases of the business.

✽

Study of light and its effects on the human face and figure at all times, no matter if it is on the street, in the theatre or in church, so as to be able to read light and more easily reproduce natural likenesses of people under all conditions of lighting is the work and the pastime of the photographer who would be successful.—LOUIS DWORSHAK.



MISS I. DEAL TELLS ABOUT MAIL FOLDERS

Last week we just about outdid ourself expatiating on the ways to prevent customers from appearing in the light room clad in unbecoming garments and layers of make-up. Almost all of us realize that proofs are largely sold before they are seen, and we therefore emphasize cordial and carefully thought-out methods of handling our patrons, both in the reception room and camera room while the sitting is being arranged for and in process. Our psychology is good, but the sad part of it is that it often does not go far enough. We work our customer up to a nice climax of interest and appreciation of our efforts and our friendliness, and then we treat her to cheap anti-climax by paying no further attention to her and letting her wander out of the dressing-room and out of our studio alone. The inevitable effect of this douse of cold water is to implant the thought that now that we have "gotten" her we are no longer concerned. Suppose Miss Deal is engaged in looking over proofs and taking an important order from Mrs. Green, and she sees that Mrs. Black has finished putting her street things on, and is coming out of the door of the dressing-room. She excuses herself courteously and tells Mrs. Green that she will be only a moment, and approaches Mrs. Black with a smile and a pleasant word of farewell. It is a wise plan for every receptionist to have on tap several good exit lines. The simplest is—"Let me see, you wanted your proofs mailed, didn't you? I will surely see to it that they are sent on Saturday, as you were promised. Good-bye, Mrs. Black." Of course if they are to be held and called for, which is always preferable, the above is varied to fit the case.

Another good curtain line is—"I know you will be anxious to get your proofs. I have a feeling that Mr. Blank got some splendid things of you, and I am looking forward to going over the proofs with you."

Mrs. Green has already had her sitting, of course, and received the same courteous treatment, so she does not resent the necessary moment or two taken from her affairs. Suppose, instead of Mrs. Black, the person with whom Miss Deal is engaged should be a new customer just arranging for a sitting. She would get from this little incident a very pleasant impression of kindly consideration which might go a long way toward bringing her to the point of a definite appointment, (if she were still undecided), for strangely enough, many people still dread a sitting.

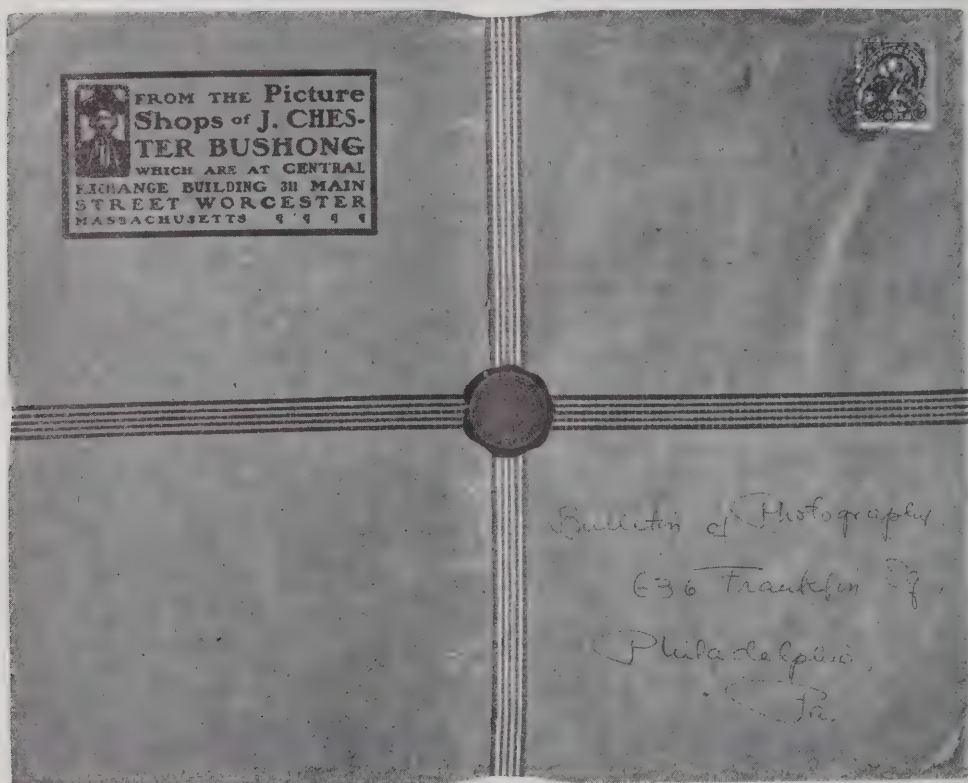
Little Miss I. Deal's farewell trip with the customer to the door serves still another purpose. Mr. Blank, while no advocate of rouge as it is usually applied, has a great fondness for it along other lines, and always keeps a box of it in the light room. He applies it heavily under the chins and jaws of stout women, in order to create shadow and give a better line. This invariably interests the plump patrons and inspires confidence that their pictures will be an improvement upon nature; but alas, one day a customer left in a hurry to keep another appointment and created great consternation upon her arrival. Streaks of red bedecked her jowls. Being a sensitive soul, she failed to see any humor in the situation, and not only did she refuse to place any order, but she even tried to get her deposit back! Since then Miss Deal makes a particular point of looking at each customer carefully on her

way to the door, to see that she looks normal in all respects, and that a deep fur collar does not conceal several cents' worth of the best rouge.

Perhaps it is possible to get a glimpse of the vacated dressing-room before each customer departs, and perhaps not. If it is, it often saves you from running a Lost and Found Bureau. Miss Deal has even found articles as large and conspicuous as a dress, not to mention the innumerable purses, compacts, fountain pens, fans, shoulder flowers, and bits of jewelry. The lady who left the dress had been so impressed by Miss Deal's complimentary remark about the dress that she was wearing when she made the appointment for her sitting, that when the sitting date itself came round, she arrived with four dresses in her suitcase.

Speaking of rouging stout ladies' chins, here comes a lady for whom Mr. Blank did not consider it necessary to do this. She is perhaps forty years of age and is not much

over weight as idle women of that age go. But it seems she has not had a picture made for twenty years, and her mind's eye has still retained the image of the slender girl that she was then, in spite of the disillusioning effect one would expect mirrors would have had long ere this. She is very nice about it and says that of course the photography is beautiful and that the proof probably looks just like her, but she didn't know that she had gotten so homely and that she "stuck out" so. If Miss Deal voiced her first thought at that moment, it would probably be that the proofs were not only excellent likenesses, but very flattering! On kindly second thought, however, she realizes that though the studio can in no way be blamed for it, nevertheless the poor lady is really grieved, and she rises nobly to the emergency. "I have a very happy thought," she says, "which will solve our problem to a nicety. Let's select that one in which the head size is rather large and the expression



A daintily wrapped package from J. Chester Bushong

so charming. Then we'll just have it vignetted so that the outline of the body will disappear in a most artistic fade-out process. There will be no distinct line lower than that lovely throat line." Of course she has to explain what vignetting is and show a sample, if she has one—and every studio should have one or two just for cases of this kind—and perhaps she knows that Mr. Blank will wax temperamental and all, but refuse to do it on the ground that it isn't "art"; but she goes ahead and sells a dozen pictures in this style, for she knows the customer will never order from the straight negatives nor like them, if she should be so persuaded. It seems to us that there are cases in which our high idea of art can be prostituted to a certain extent to bring pleasure to our customers. We know some photographers who prefer to disregard the customer's wish and foist upon her *their* own choice, because it is "art." We used to be impressed by this, but lately we have come to wonder if it is not less idealism than conceit! ART is such an elastic term and there are as many concepts of its absolute standards as there are photographers. We do not value our own idea of art sufficiently high to hazard any opinion along those lines, but we do know that the procedure cited above is *mighty poor business!* To be in business we must have customers. We must please our customers—not ourselves—to keep our customers. We need our customers or we would not be in business. This little trio of sentences sounds like an excerpt from a child's primer—it is so simple. Yet it seems too deep for many of us to grasp, as is proven by the number of real workmen who go out of business.

Miss I. Deal Suggests Mail Folders

There is one way in which we can be of service to our clientele—a way which most of us have tried and discarded. We wonder if we ought not to go back to it again, not only to accommodate our customers, but to protect ourselves from loss. Miss I. Deal broached the subject to Mr. Blank, and at

first he told her that when she had had more experience she would find that they got broken and dirty, and that there was not enough profit to pay for the bother of handling, etc. But when she told him some of the reasons why mailing folders would make and also save money for him, he decided to try it out again. "You see," said she, "It might be all right not to carry them, if we absolutely refused to mail any portraits, but when a customer, who has placed a sizeable order, asks us to wrap three of her pictures in separate packages to be sent to the West, I call it very poor business to refuse. Well, we average a couple of requests like this per week. And we don't refuse. What do we do then? We use our corrugated board and our wrapping paper and our string and our time, and we have not the nerve to charge her for the service, for she obviously does not expect to pay for it. She is accustomed to buying far cheaper articles than our pictures in department stores, and having them wrapped for mailing just upon her request. Now, if we carried the mailing folders, I would suggest to each customer, when her complete order is taken, that we have stocked them for her convenience at such and such a price, and if she needs any, she can tell me now and I will see that they are put with her pictures, all ready for her when she comes in for them. This indicates that we do not expect to put the pictures in them and address them for her, and far from feeling that we are depriving her of any service, she is pleased by our consideration of her probable needs. You know, we can sell these folders more reasonably than the stationery stores. I inquired the prices of the folders at several such stores and it seems to me they make about two hundred per cent profit. We can sell them for just twice the cost price and make a nice profit, considering that, as a rule, they will involve no labor other than that of wrapping them with the pictures. And as to their getting soiled or torn—I notice that nobody dares to touch your pet and particular etching knife, Mr. Blank, and

it is always in place and always has a razor edge. There is no reason why everything in the studio should not be as scrupulously cared for, and I propose to start with the mailing folders. They shall go in a cupboard, out of the dust, and woe to the fellow who jams anything in on top of them."

Thoughtfully Mr. Blank agreed that perhaps money might be saved by using them. "But," he persisted, "You spoke of *making* money with them. Did you mean just the few cents' profit that goes with them?"

"That isn't so little as you'd think in the course of six months," she countered stoutly, but I did have another idea, too. It seems to me that when we get out our direct mail offers on duplicate pictures, a paragraph offering to address and mail the prints to any desired locality, including the cost of the folders and stamps in the bill, might greatly increase our business from old negatives. You know, it is seldom necessary for the customer to come in to the studio to order duplicates. Even if the original order embraced several negatives, it is usually quite easy to explain by 'phone or mail just which of the four poses is desired. Thus a customer could, in holiday season, send out six pictures from last June's negatives to

six different localities without ever setting foot out of the house. Isn't that an attractive thought to the harassed Christmas shopper, in addition to the reduction in price from that of the original order? And aren't duplicate orders velvet for us? Some photographers don't bother with them except in off seasons, but they cause little trouble in the very heart of the Christmas rush, for they only require printing and finishing, in contrast to all the rigamarole of a regular sitting." Quite out of breath, little Miss I. Deal paused.

"You get your mailing folders," said Mr. Blank briefly.

Our receptionist is the sensitive point of contact between our studio and our customers, and as such, she can so often give us very valuable points of view, both negative and positive. She can hold us back from unwise speculation, or urge us on to many profitable moves. We are lazy devils, most of us, and after all, it is our studio and we have way down deep a hidden feeling that we'd like to run it our own way. Let's choke back this mental weed, and always give her a hearing in her sincere desire to help us.



An Easter Suggestion from the Milne Studio, Toronto

The Question of Getting Orders

MABEL BROWN DENISON (MRS. H. H.)

Twice on each order does a receptionist have a chance to get in her good work. If she is an exceptional receptionist, she may even be able to appropriate a third chance to herself.

The first chance comes when the prospective customer enters the studio to look at samples and make arrangement for the sitting. Here much depends upon the receptionist. Samples that will especially suit the individual customer must be shown; an initial order must be secured, and arrangements made for the sitting.

The first duty of the receptionist is to make her customer feel at home. Some persons have a natural dread of a photo studio and I presume all have heard the old expression, "I would as soon go to the dentist." Others, again, "just love to be photographed." The latter class need little attention in this respect as they naturally feel at home in a studio.

When the customer is ready to be shown the samples, the receptionist should know exactly where to find any particular style of

sample the moment she wants it. For several psychological reasons she should begin with the higher priced samples, almost invariably securing a better order thereby.

It sometimes happens that a customer likes a certain style of mount, but the sample shown contains perhaps a child's picture and it is hard for the customer to visualize how a single head, as she wishes of herself, would look. By leaving the front of all sample mounts loose and having a supply of extra prints in a drawer handy, a print of the desired style can be instantly slipped into the mount. This often quickly decides an order.

While it is desirable to get as large an initial order as possible, it is not wise to press the matter at this time. The receptionist gets in her good work along this line when the proofs are shown. So usually the order is booked for about the number the customer had in mind when she came in.

Most studios require a deposit at the time of sitting. This is a good rule. If the customer has some money invested, the order is



An Easter Suggestion from the Milne Studio, Toronto

more secure than if she could take it or reject it according to any momentary whim, without any possible obligation on her part or any loss to herself.

The receptionist's second chance comes when the proofs are ready. Before the customer calls, the receptionist should have perfectly familiarized herself with the proofs. She should have settled in her mind, for instant use, which one—or perhaps two is the best.

Could we see the thought uppermost in the mind of the customer when she comes for her proofs, we would probably see, "Wonder how I will look, anyway." Taking for granted that question is there, let the receptionist set her mind at ease by saying, "I think that we have some proofs here that you will like," or, "There is one proof that I especially like of you," or some other remark of the same nature that she can truthfully make concerning that particular customer's proofs.

While most persons understand today the effect of retouching, some do not. If anything objectionable to them in the proof would be removed in the finished picture, tell them so. If it is something the retoucher might overlook, make a note of it for the retoucher that the customer may be satisfied on that objection. Be sure, if she has the average amount of human nature about her, that particular thing she "didn't like" will be the first thing she will note in the finished picture. If nicely corrected and every promise fulfilled, the good impression she should now have of your studio will be retained with the delivered order.

Now, if the customer is well pleased with the proofs, it is often a very easy matter to increase the initial order, and now is the time to do it. If she likes more than one proof, try to hold the initial order for the one she likes best, and get an additional order from another proof, or from as many more as you can.

This done, show her how well her picture would look in one of the new frames the studio probably carries, either in the orig-

inal size of the photo or enlarged. This order if secured, means not only the sale of the extra picture but the frame as well.

If she does not order any at that time, when the pictures are delivered the receptionist may ask in an interested way if she has not decided she wanted one of the framed pictures. Often orders are secured at this time for these extras.

Then—it is just a little thing—don't forget the mailers. Your customer might forget that she would be needing them, but the receptionist should not.

And just one more word. Sell the customer all that she will be glad to have bought when she figures up the cost later, but not one thing more. You want her to be so pleased with her dealings at your studio that she will be forever after one of its customers.

✽

A Soft Berth

When you hear a young man wishing for a soft berth, an easy job, a snap, you can make up your mind that he wants to take it easy. A soft berth is a place to sleep, not a place to work.

If you are looking for an aggressive young chap to take into the business, do you choose, preferably, one who is looking for a cinch position, where all he will have to do will be to look pleasant and draw his pay? Of course you don't. You want a young fellow who is going to be interested in seeing how much he can get done, not how much he can escape doing.

You pick the chap who is ambitious to work, not the one who is suspicious of work; the fellow who is climbing up instead of lying down.

Incidentally, it may be said that the best young men looking for positions in the photographic world are looking for employers who are ambitious and who have not decided that they would rather take it easy than to work hard to build a big business success.



ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

ALVA C. TOWNSEND, PRES.
226 S. ELEVENTH ST.
LINCOLN, NEB.

CHAS. AYLETT, 1ST VICE PRES.
96 YONGE ST.
TORONTO, ONTARIO, CAN.

D. D. SPELLMAN, 2D VICE PRES.
4838 WOODWARD AVE.
DETROIT, MICH.

JOHN R. SNOW, TREASURER
728 S. SECOND ST.
MANKATO, MINN.

J. W. SCOTT, CHAIRMAN COMMERCIAL SECTION
205 W. FAYETTE ST., BALTIMORE, MD.

PAUL E. TRUE, CHAIRMAN N. P. E. C. BUREAU
600 W. 178TH ST., NEW YORK, N. Y.

L. C. VINSON, GENERAL SECRETARY, 2258 EUCLID AVENUE, CLEVELAND, OHIO

What Will Be Done at the Winona School

The Trustees of the Winona School of Photography have just announced that Miss Virginia Whitaker has been secured to teach a special business course for receptionists. There has been a considerable demand for this course of instruction ever since the School first opened.

Miss Whitaker has developed a most complete outline of her course as follows:

1. Reception room arrangement. Prints submitted and criticized. Floor plans made.
2. System: Sitting book, sitting slips, numbering of negatives, making and numbering of proofs.
3. System: Writing up of orders, order verification slips, writing up and filing of negatives.
4. System: Complete record, delivery of work, follow-up, daily report sheet, etc.
5. Proofs. Arrangement, method of presentation, types of proof paper, proof retouching, etc.
6. Re-sitting and re-orders.
7. Free sittings and speculative work.
8. Advertising: Direct mail.
9. Advertising: Newspapers, magazines, car ads, billboards, and publicity.
10. Advertising: Show-cases and exhibits.
11. Selling: by the receptionist.
12. Selling: in the camera room.
13. Samples. Arrangement, types and price gradation.
14. Frames.
15. Special offers and outside salesmen.
16. Bookkeeping. Monthly reports.

17. Inventory. Stock turn-over. Buying supplies.

18. Deposits. Credit. C. O. D.

19. 'Phone soliciting. Home sittings. Contests.

20. Dress and manner of approach.

21. Copies, enlargements, miniatures.

22. Difficult cases. (Practice lesson.)

23. Files of prospects; babies, engagements, etc.

It is not generally known by Miss Whitaker's friends in the photographic profession that not so many years ago she taught in the High Schools. Her past experience will help materially to make this course of practical value to the students.

The Trustees also announce that a special instructor will be obtained on retouching and the use of transparent oils in coloring. It is also expected that there will be special lectures by an expert on advertising, covering such departments as direct mail, newspaper, billboards, envelope enclosures, as well as general newspaper publicity.

The most complete folder that the School has ever issued will be ready to mail next week and will be sent out to some 10,000 photographers throughout the country.

Special Announcement for Former Students of Winona School

Mr. Towles has secured the consent of the Trustees to establish a Post Graduate course for former students, providing a sufficient number can be interested to take advantage of it. Under the plan that has been sug-

gested, a special camera room, dark-room and printing room will be added to the establishment for the sole use of these advanced students. Under this plan, they will be able to take up advanced problems in photography completely separated from the work of the regular students. Their work will be given the individual attention of Mr. Towles and the corps of instructors.

If this course is established, it will be necessary that all former students who are interested in this advanced work communicate immediately with the Secretary's office.

L. C. VINSON,

General Secretary.

✱

Multiple Vignettes with Print-Out Papers

In the case of bromide and gaslight papers multiple vignettes present little difficulty with register lines on the back of the paper, which, in one well-known method, is caused to travel and a fresh surface exposed for every negative in turn. In the absence of some special contrivance, this is not possible with daylight printing papers, and if one were devised it is doubtful whether it would present any advantage. It therefore follows that it is compulsory to use a printing frame large enough to take the strip of paper, and in the majority of cases it is also obligatory that two successive printings be employed, for the reason that in the print the distances required between the vignettied heads is usually less than the distances between the same points when the negatives are laid side by side in contact. Consequently, they cannot be printed simultaneously unless the negatives are cut down, which, for various reasons, is often not desirable. In the method to be described this is presumed to be so, and although it originated with the writer, there is no doubt it has frequently been evolved, being a plan more or less forced on one by the conditions, though details of procedure may vary.

The idea was to so scheme out things that

the general set-up might be handed to any intelligent young lady printer, who, after familiarizing herself with the hang of the thing, should experience no difficulty in printing the multiple vignettes, and it was found successful in practice. Feminine nature is stated to be complex, and this may be so, but assuredly it does not respond sympathetically to undue complexities in printing.

A piece of white paper is first cut the size of the printing paper to be employed. Rough proofs (preferably fixed) from the negatives are trimmed close to the subject and stuck down in correct position on the paper. With standing figures vertical lines cutting them truly can be made on the proofs, and a set-square applied to them, and the bottom of the paper will insure the figures standing upright.

The position, spacing, etc., will depend on the subjects and the taste of the printer, but often the chins are placed equi-distant from the bottom of the paper. Before the prints are stuck down, horizontal lines are ruled across them, roughly at right-angles to the vertical, and cutting the extremities of the chins: a horizontal line ruled across the paper at the right distance from the bottom will insure this. It is quite necessary to have the guide print correct, as it is the basis for the subsequent setting-up. Finally, the proofs are given consecutive numbers, numbering from left to right in the customary way, and the negatives are plainly marked to correspond.

In the following notes a triple vignette is taken as an example, but exactly the same principle applies to any number of negatives. Briefly, it consists in assembling them in a cardboard carrier behind a multiple immovable vignette, with openings appropriate to the negatives to be printed underneath. It is therefore necessary that they occupy the correct position in the printing frame relative to each other and their corresponding opening in the vignette. With a triple vignette the center negative is, say, printed first with the openings in the carrier on either

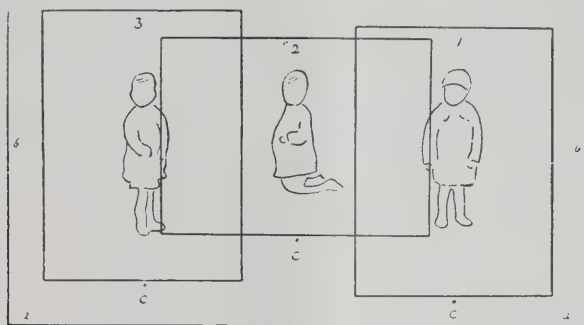
side masked out to prevent any possible action by stray light. The remaining two negatives are then printed together with the space between them masked out. In both cases the openings not in use in the vignette are covered. Accordingly, we have to make a card carrier, the vignette, and two masks, and devise some simple scheme for registration.

A piece of white tissue paper is taken larger than the guide print, is placed over it, and the outlines of the subjects are boldly traced, taking care no shift occurs whilst doing so. Mark also by lines or dots the

The registering marks *c* are not in all cases necessary, but they insure exactitude, and are no trouble to include.

It will be apparent from the diagram that when the middle negative is being printed a space will be left on each side through which light may creep from the central vignette—edges of negatives have a nice trick of catching stray light and distributing it where it is most decidedly not wanted. These spaces, therefore, require protection, together with the clear rebate of the negative being printed.

The mask is made by laying down another



position of the bottom and sides of the guide print. Remove the tissue paper, turn it over, and repeat all lines on the side now uppermost. Consecutively number the subjects from *right to left*, and mark the paper "film side."

At the bottom of every negative make a mark (for registration) on the film of the rebate. Place the negatives in turn, film uppermost, on the tissue paper so that the image corresponds with the lines drawn, and with a pencil draw round the edges of the glass, and also place a dot against the registering mark. If the negatives are dense, this may have to be done by transmitted light.

The diagram illustrates affairs so far as we have gone. The position of the negatives is shown at 1, 2, and 3 (indicating their position in the card-carrier subsequently to be cut out). The bottom of the printing paper is indicated at *a*, *a*¹; the sides at *b*, *b*¹.

piece of tissue paper of the requisite size on the diagram and tracing round inside the central rectangle; about $\frac{1}{4}$ in. clearance will more than allow for the rebate. The paper just drawn upon is turned over, a dab of gum is placed within the rectangle, and the tissue paper is stuck down on orange paper and the rectangle cut out. In the same way, a second mask is made to shield the central space when negatives 1 and 3 are being printed, and also protecting their rebates. The masks should not extend so as to cover the lines indicating the bottom and sides of the printing paper.

Again, we lay another piece of tissue paper on the diagram (or on the guide print if the images show through the tissue), and the amount of each subject is traced, taking care no shift occurs. The tissue paper is stuck down on brown paper or thin card in the same way as mentioned for the masks, and enables the three vignette openings to



Thomas Edison recently celebrated a birthday. Fotograms News Service of New York with Hammer Press Plate was there and made this splendid photo of this most wonderful man.

be cut out in exactly the right position relative to each other. Mark the side on which the tissue was stuck "under-side."

We now take the diagram and on the reverse side put dabs of gum well distributed over the inside of the three rectangles, and stick it down on card. Prick through a , a^1 , and b , b^1 , and also the registering dots c . The boundaries of 1, 2 and 3 are then cut out and the lines representing the bottom and sides of the printing paper are reproduced with a pencil. A touch of the pencil to the pricked dots c will make them plainer.

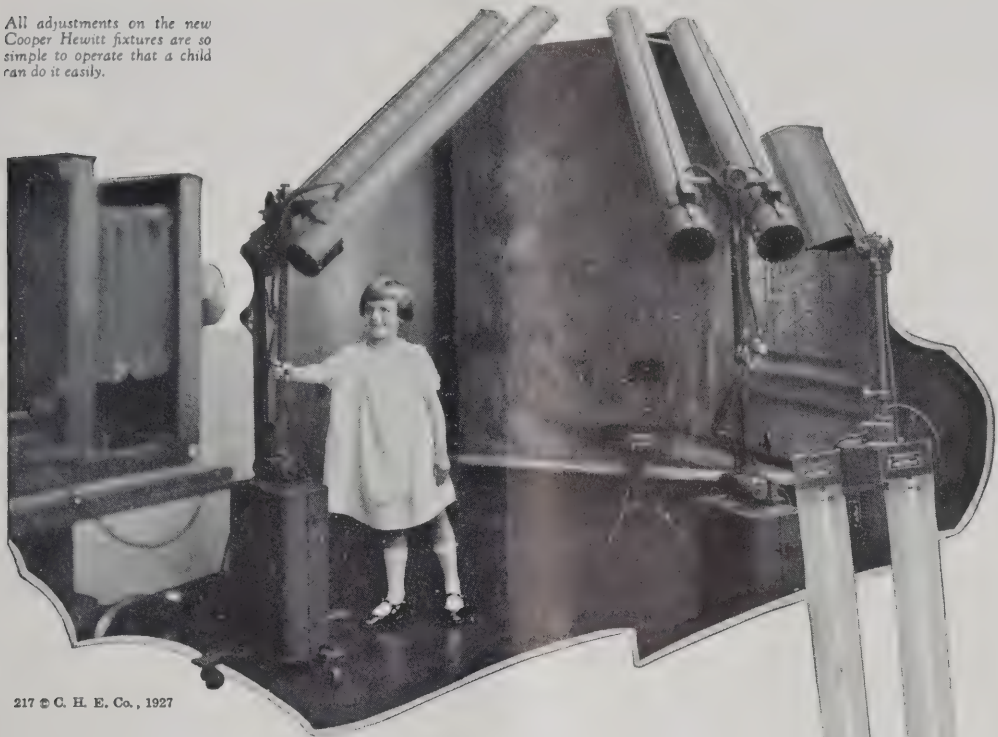
The card carrier is inserted in the printing frame, and, if not an exact fit, is attached to the glass by gummed strips. Negatives 1 and 3 are placed in their respective openings in the carrier. If a reasonable fit, well and

good; if not, the registering marks on the negatives and dots on the carrier will insure exact positions, and applied gummed slips temporarily retain them.

A piece of white paper is put behind the negatives and the back of the frame inserted. The vignette is then adjusted by sight; if correctly placed for 1 and 3 it will also be right for the middle negative. Should inspection be difficult owing to density of the negatives, the subject can be previously outlined on the glass sides with white water-color pigment, which is washed off after the adjustment.

If a print-out silver paper is employed, inspection in the usual way will indicate which of the negatives require printing up, the vignette openings over any negatives suf-

All adjustments on the new Cooper Hewitt fixtures are so simple to operate that a child can do it easily.



217 © C. H. E. Co., 1927

Now you'll have light still more under your control

Controlled light—the big secret behind the success of modern photography. Up-to-date studios see to it they are able to direct light where it will be most effective.

Now you can manage your light still more easily and surely. The new Cooper Hewitt outfits include new features of convenience and appearance. Simple height adjustment. Automatically balanced tubes to make tilting easy. Silent ball-bearing casters. Handsome finish. They are ideal for artistic results.

Send for descriptive bulletins. Cooper Hewitt Electric Co., 105 River St., Hoboken, N. J.

COOPER HEWITT

BETTER THAN



DAYLIGHT



Above is the double tube outfit—the last word in beauty and utility, ideal for high lighting.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

ficiently printed being covered and in all cases small trial prints are desirable to test the vignetting. If these are exposed with a print-meter (the single-tint type being specially recommended), the exposures for the final compound print can be ascertained. Should printing be conducted by artificial light, the question is merely one of time variation. The carbon process should present no difficulty with trial pieces of P.O.P. as a guide to exposure, but has not been tried by the writer.

The way in which the negatives are inserted has already been mentioned. In the present case, negatives 1 and 3 occupy niches of their own, preventing material shift, but it is obvious there is nothing to indicate the correct position laterally of No. 2, which is free to slide either way, and requires registration as described, and also affixing by gummed slips. The registering lines *a*, *a*¹, *b*, *b*¹, insure the printing paper being replaced in the same position after it has been removed on a change of negatives.

The foregoing method may seem somewhat formidable, and although no difficulty arises in setting-up, it certainly does take some time, but time well spent if certainty of results and ease of printing be considered; moreover, five or six negatives can be dealt with as easily as three.

A question may naturally arise: why employ daylight printing papers for the job when bromide papers, affording more facility, are available? The answer will largely depend upon the printing medium generally employed, and, possibly, to some extent upon the price charged. As a prominent professional and keen business man put it to the writer: "I really haven't the face to charge twelve dollars for a worked-up multiple vignette, and supply it, maybe, on precisely the same paper as used by the cheap studio over the way."—E. A. S., in *The British Journal of Photography*.



A sentence using the word Moron:

"Papa said sister couldn't go out till she put moron."—*Rice Owl*.

Splitting the Rock

C. H. CLAUDY

"You look rather discouraged, my son," observed the Old Photographer to his former employee, now in business for himself. "What's the matter? Isn't business good?"

"I don't suppose I should complain," returned the former employee, "but it is rather discouraging to see a competitor come into the field and in one year build up a bigger place, get more business and make a greater success than I have been able to make in five years. A young chap came here last year, and he has certainly torn the town wide open. He has spent thousands where I spent hundreds, he has ten employees where I have three, he does ten times the advertising I am able to do, and of course, he gets the business."

"It's a long road, this race of life," responded the Old Photographer. "You never know who has won until the end comes. The turtle has beaten the hare more than once.

"You have observed a mushroom. It grows overnight. But it doesn't last. You can see weeds shoot up in a few days, but you never saw an old oak tree that was a young tree at the same time. The rank vegetation of the tropics has no strength. Second growth hickory is the toughest wood there is. It doesn't grow in a day.

"Have you ever seen a boulder split by the action of a small seed? The seed falls in a crevice, in which is some earth. Very slowly, but very surely, it grows. It is only a tender thing, and the rock is a very tough thing—but eventually the rock splits. I read a story not long ago of a ship bearing a cargo of beans. There was a leak, and the beans began to swell. In spite of every effort, the ship was split from stem to stern—all by small beans, growing from within.

"There is such a thing as growing slowly but surely. And there is such a thing as growing too fast. Now I don't know this competitor of yours—he may have large capital behind him, and then again, he may

simply have been able to hypnotize the bank into extending him a long line of credit. But credit, like chickens, has an unfortunate way of coming home to roost. The notes signed today must be paid some day. The expansion beyond the present needs of the business may as easily split the business as the beans split the boat, or the growing seed the rock.

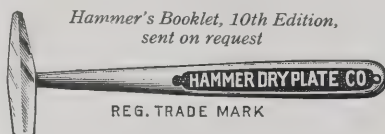
"I have never seen a business which was the result of a slow, sure, growth, which failed. Failures are almost invariably caused by trying to grow too fast. It is surely better to plod along, making each year a little better, each day a little better than the day before, than to blossom out with the business you ought to have in ten years, and find yourself as your competitor may find himself—over expanded, and with no rock to tie to.

"Take this matter of advertising, for instance. Suppose you spend fifty per cent of your gross in advertising. You must show a loss at the end of the year. Before the profit on that advertising can be entered up in the black-ink side of the ledger, you must pay back to yourself all the loss of that year. But if you spend for advertising the proper five per cent or less of your gross, all the extra profit that comes from that advertising will be in black-ink from the beginning. There will be no red-ink entries. Which is the most successful business—the one with many entries in red ink, no matter how many employees it has or how much advertising it does, or the one which shows a real profit, no matter how small?

"In my town last week, a great store went into the hands of a receiver. The owner has had to pledge his entire personal fortune to make good on what the store owed his creditors. He has sold his house, is now living in a cottage, his cars are to go under the hammer, and he is a broken man. I have a little business, employ six people, have a bank account, own a home, have a flivver, don't owe a cent to any one except a business loan from the bank, and have a healthy

SPEED FOR BETTER RESULTS HAMMER PLATES

with shortest exposure and least effort, produce negatives of highest quality. Speed, Uniformity and Brilliancy are their Chief Characteristics. Coated on Extra Selected Photo Glass.



**HAMMER DRY PLATE
COMPANY**

*Ohio Ave. and Miami St., St. Louis, Mo.
159 W. 22nd St., New York City*

The critic said of the picture : **"A Pleasing Bit of Composition"**

Why? Because, consciously or unconsciously, the photographer observed the rules of art. Don't waste your energy and materials in chance shots. Train your eye to "see" pictorial possibilities through John Burnet's (F. R. S.)

ESSAYS ON ART

(In Three Parts)

I—Education of the Eye

29 figures, 25 illustrations

II—Practical Hints on Composition

38 illustrations

III—Light and Shade

39 illustrations

Make your check out for only \$2.15 and send with the coupon TODAY and we will mail this book which will help you make your photographs PICTURES.

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia, Pa.

Please send me Burnet's ESSAYS ON ART at once. I enclose \$2.15.

NAME

ADDRESS

BOOKS ON PHOTOGRAPHY

PUBLISHED AND SOLD BY

FRANK V. CHAMBERS, 636 S. Franklin Square, Philadelphia

AMATEUR PHOTOGRAPHY

The Amateur Photographer's Handbook, by Frederick A. Collins, R.P.S. A complete exposition of practical photography from the simplest performance to work for transmission of photography by radio. Nothing is omitted which is essential to a thorough comprehension of practical photography. **Cloth, Price, \$2.50, postage, 15 cents.**

Burnet's Essays on Art—The standard work for beginners and advanced workers the world over. Adapted by every prominent art school and teacher. Treats three subjects: The Education of the Eye, Practical Hints on Composition, Light and Shade. 160 pages; 135 illustrations, handsomely printed on fine wood-cut paper; bound in art canvas. **Price, \$2.00. Postage, 15 cents.**

The Complete Photographer, by R. Child Bayley. New Revised Edition. This work deals with those aspects of photography which interest the amateur—his apparatus and material, and their use, the evolution of modern photography, pictorial and technical work, exhibitions and societies. This edition is revised throughout and the sections on the hand camera and on orthochromatic and color photography are completely rewritten. The illustrations are representative of the best pictorial work, and include a reproduction of an oil print in colors. 420 pages. **Price, cloth, \$5.00.**

Photography for the Amateur, by George W. French. An indispensable guide for the amateur—and written so he can understand it. Of exceptional value also to the experienced photographer for the purpose of frequently checking up on his methods and procedures. Study of cameras and lenses; correct methods to follow in every phase of Photography—lighting, exposure, developing, printing, mounting and enlarging. An entire chapter devoted to Making the Camera Pay. **Price, \$3.50.**

Photography for Beginners, by George Bell. This book is essentially for the beginner as its title implies, and the elementary principles of photography are fully discussed. It was written expressly to clear the road of the many impediments to the beginner's success. **Price, \$1.00.**

Practical Amateur Photography, by William S. Davis. One of the best books for the advanced amateur yet published. The student is told, not only how a thing should be done, but also why it should be done. The chapters on composition and the artistic treatment of special subjects are very valuable inasmuch as they are records of the personal experience of its author who, in addition to being an enthusiastic photographer, is at the same time, an accomplished painter in oils. The glossary and bibliography, together with a complete index, make the book a convenient source of reference. **Price, \$2.00.**

COLOR PHOTOGRAPHY

Bypaths of Color Photography, by O. Reg. Edited and with an introduction by William Gamble, F.O.S., F.R.P.S. A stimulating and practical book which points out useful and valuable paths of research and experiment in one-exposure color-photography, while detailing, and where necessary criticising, the processes and results so far obtained in this field. The author is a practical photographer who has devoted many years of his life to the study of color-photographs and has originated many new ideas and ingenious forms of color-camera. 136 pages, illustrated. **Price, cloth, \$2.50.**

Practical Color Photography, by E. J. Wall, F. C. S., F.R.P.S. A complete and comprehensive working manual on this subject, a thoroughly practical work which gives little space to history and theory, but does contain practical working directions, including every detail of formula and manipulation, for every process of natural color photography which has any claim to practical utility or any theoretical importance. **Price, Cloth, \$3.00.**

MISCELLANEOUS

Camera Lenses—Including lenses used in enlarging lanterns etc., with some remarks on photographic shutters, by Arthur Lockett, 120 pages; 100 illustrations and diagrams. Every photographer who appreciates the importance of the camera lens will find Mr. Lockett's book a profitable investment. **Price, board cover, \$1.25.**

Cash From Your Camera, edited by Frank R. Fraprie, S. M., F.R.P.S. The only book on marketing photographs now in print. Instructions for preparing prints for market, information as to the various classes of buyers and the kind of material they want. An authentic and detailed list of the wants of all important picture buyers in the United States at the present time. A verified list of several hundred firms who are no longer in the market. **Price, paper, \$1.00.**

Optics for Photographers, translated from the original by Hans Harting, Ph. D., by Frank R. Fraprie, S. M., F.R.P.S. The writer of this book starts with the fundamental laws of the propagation of light and logically carries the reader through the principles of geometrical optics to a complete explanation of the action of all types of photographic lenses, and a description of their qualities and defects. Only the simplest mathematics is used, and this sparingly. **Cloth, \$2.50.**

Perfect Negatives and How to Make Them. Dr. B. T. J. Glover. A pamphlet of seventy-two pages concisely, but clearly setting forth details of manipulation, to effect negative production so controlled that the result may be correspondent to the intentions of the photographer. It is therefore of pertinent value to the pictorialist who considers the negative a means to a certain end and not merely the end in itself. **Price, 60 cents.**

Photographic Amusements, by Walter E. Woodbury. This interesting book describing many novel, ingenious, amusing and ludicrous effects obtainable with the camera, has been out of print for several years, though previous to that time it had passed through many editions and was one of the most popular photographic books ever sold. Reprinted with the original text and a number of new sections. 128 pages, 114 illustrations. **Price, cloth, \$1.50.**

Photography as a Scientific Implement. This book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is without doubt one of the most valuable photographic publications in print and one should be in the possession of every photographer. **Price, cloth, \$9.00.**

Stereoscopic Photography by Arthur Judge. A timely work on stereoscopic photography, inasmuch as there is a strong revival apparent of this beautiful art. Many inquiries are made for information on this subject, but nothing has been available. The submergence of the art during the last quarter of century naturally reacted upon the publication of books relative to this art. Besides the few books accessible are antiquated and so, of little use. This new publication is fully abreast of the great advance, and the student will find valuable information fully up to all the demands. **Cloth, \$5.00.**

LIGHTINGS

The Portrait Studio, Fourth Edition. A small book (5 x 7 1/4 inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here. **Paper, 75 cents.**

Towles' Portrait Lightings, by Will H. Towles, Lighting Expert and Director of the P. A. of A. Summer School. This new book on lightings which gives diagrams showing how the sitter, the camera, and the lights should be placed, is really a course in lightings in 44 easy lessons. Invaluable to the student in portraiture, as well as the seasoned portraitist. 37 diagrams, 44 illustrations, 103 pages. Your Photographic Book Shelf will not be complete without it. One lesson alone is worth the price of this book. **\$5.00, cloth.**

MOTION PICTURE PHOTOGRAPHY

Motion Picture Photography for the Amateur, by Herbert McKay, widely known authority on the mechanics of motion picture photography. The book contains 225 pages generously illustrated and is being used as a supplementary text by The New York Institute of Photography. With the amateur in mind, the author does not go into complex detail, but has succeeded in pointing out most clearly the optical and chemical laws governing cinematography together with their practical application. **Price, cloth, \$2.50.**

Motion Picture Photography, by Carl L. Gregory, F.R.P.S. A usable standard treatise for either professionals or amateurs. Carl L. Gregory was formerly Chief Instructor in Cinematography, Signal Corps School of Photography, Columbia University, New York. He is equally well known in the Motion Picture field for his unusual ability as an author. Special chapters were contributed by Charles W. Hoffman and by Research Specialists of the Research Laboratories, Eastman Kodak Company. **Price, \$6.00.**

Moving Pictures, How They Are Made and Worked, by Frederick A. Talbot. New edition, completely revised and reset. Illustrated; 430 pages. A veritable encyclopedia of the moving picture art. Easily understood. To those who are interested it will open up a new field of work. It tells of the romances, the adventures, the great preparations of marvelous ingenuity and the hundreds of other things that go into the making of moving picture plays. **Price, cloth, \$3.50.**

PICTORIAL PHOTOGRAPHY

The Conception of Art, by Henry R. Poore, A.N.A. The reading of the man interested in art is beset by many counter opinions. This book, in its comprehensive view, seeks to supply him with the basic facts and principles upon which art rests and which must stand at the foundation of any art creed. It not only helps the reader to know what art is, but in its chapter on "Misconceptions in Art" proves how frequently the popular mind wanders blindly among current fallacies. These are later treated at length. Second edition; revised; 222 pages, 100 illustrations. **Cloth, \$3.50, postage 15 cents extra.**

Light and Shade and Their Applications, by M. Luckiesh. The present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce the varied results. The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training. A book the photographer has long desired, 135 illustrations, 10 tables and 266 pages. **Price, cloth, \$3.00.**

Photograms of the Year 1926, Edited by F. J. Mortimer, F.R.P.S. A record of progress in pictorial photography and a source of inspiration and pleasure, illustrated by the best photographs shown at the London Salon, the Royal and the leading exhibitions of the world. **Cloth, \$3.25; paper, \$2.25.**

Photography and Fine Art, by Henry Turner Bailey. This book treats exclusively of the artistic phase of photography. Its purpose is purely aesthetic. Nothing in it refers to the technical means or mechanical methods for effecting artistic expression. It presents clearly and intelligibly the principles of art and their application to camera practice, recognizing the features incident upon the use of the material and instruments employed. **Price, cloth, \$2.50.**

The Pictorial Annual of The Royal Photography Society of Great Britain, 1926. The pictorialist, however richly endowed with the faculty of taste, would be hampered in expression, even of his individuality, did he not have means of comparing his work with others who are of high standing. Hence the value, indeed, the necessity of reference to what has been accomplished. In "The Pictorial Annual," one has conveniently arranged a selection of not only the most charming of the pictures exhibited but also of work which serves an educational purpose. Mr. Tilney has made a wise and useful selection, and besides, has added much to the value of the collection by his comments upon the pictures. **Paper, \$2.25; cloth, \$3.25.**

Pictorial Compositions, by Henry R. Poore, A.N.A. This book is recognized as the authoritative work published in English on the subject of Composition. It has maintained the cordial endorsement of the leading artists and critics of this country and of England, where it has had a continued demand. The book sets forth an analysis of pictorial processes, which, while of special interest to the artist and photographer, is designed also to aid the layman in his appreciation of the pictorial. Thirteenth edition; revised; 282 pages, 83 illustrations. **Cloth, \$4.00, postage 15 cents extra.**

Pictorial Photography: Its Principles and Practice, by Paul L. Anderson, E.E., lecturer of the Clarence H. White School of Photography. Every photographer who wishes to do more than merely "push-the-button," will find discussed in this volume the very points on which he wants helpful suggestions and definite instruction. It is written from a scientific standpoint, not too elementary on the one hand nor too ultra-technical on the other. **Cloth, \$3.50; postage, 15 cents.**

The Fine Art of Photography, by Paul L. Anderson, E.E. One of the best books on photography ever published and right up to the minute. 24 illustrations, 312 pages, cloth. **Price, \$3.50, postage, 15 cents.**

Principles of Pictorial Photography, by John Wallace Gillies. This well-known pictorialist has made a notable contribution to Art in Photography in this exceptional book. While he emphasizes that Pictorial Photography can not be achieved by any "multiplication table," he so clearly sets forth its principles that any photographer, amateur or professional, can see for himself just what makes a picture or, on the other hand, spoils it. Profusely illustrated. **Price, \$3.50.**

PRINTING

Perfection in the Pigment Process, Chris. J. Symes, F.R.P.S. A practical handbook, up-to-date, written by an expert in the process, clear, concise and eminently practical. A book indispensable to the worker with pigment. The entire subject is thoroughly gone into; all the difficulties attendant upon the method considered and nothing omitted or glossed over which is essential to successful result. **Cloth, \$1.00; paper cover, 60 cents.**

Print Perfection and How to Attain It, Dr. B. T. J. Glover. This little book of less than eighty pages is replete with valuable information not only for the beginner, but also for the advanced worker. It is intended to be supplementary to Dr. Glover's work on "Perfect Negatives," but it is complete in itself. Written in the same concise, clear manner, it gives instruction for production of the highest possible printing quality. **Cloth, \$1.00; paper, 60 cents.**

The Science and Practice of Photographic Printing, second edition, revised new subjects added, by Lloyd I. Snodgrass, B.S. The newest and most complete book on photographic printing—by a practical photographer of wide experience. Formulas and definite working instructions are given, together with a clear scientific explanation of the underlying principles. 304 pages, 53 illustrations. Bound in cloth. **\$3.00.**

REFERENCE BOOKS

Materia Photographica—A Dictionary of the Chemicals, Raw Materials, Developing Agents and Dyes used in Photography. By Alfred B. Hitchins, F.R.P.S., F.R.M.S., F.C.S., F.Ph.S.L., Member of Society of Motion Picture Engineers, Technical and Research Director Duplex Motion Picture Industries, Inc. 96 pages. It should be in the hands of every worker in photography. **Cloth, \$1.00, paper, 50 cents.**

Photographic Facts and Formulas, by E. J. Wall, F.C.S., F.R.P.S. This book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography. Indispensable to every photographer. It is handsomely bound in cloth, 386 pages. **Price, cloth, \$4.00.**

Wall's Dictionary of Photography, by E. J. Wall, F.C.S., F.R.P.S., edited by F. J. Mortimer, F. R. P. S., eleventh edition, revised and reprinted from new type. Invaluable reference book, classified as to subject; 800 pages. **Cloth, \$5.00.**

RETOUCHING

The Art of Retouching Negatives and Finishing and Coloring Photographs, by Robert Johnson. Johnson's Retouching has for many years held its place as the authoritative handbook on its subject. This new edition retains every practical feature of the original edition, with many additions by the two leading experts in this field—T. S. Bruce and A. Braithwaite. A simple, practical course of instruction in Retouching, Finishing and Coloring Methods. **Price, \$2.50.**

Practical Retouching No. 9—Edited by Frank R. Fraprie. If you want to learn retouching from the very beginning; if you want to learn every method of retouching; if you want to learn the most approved methods of retouching of today, including the use of the retouching machine, then be sure to get this most complete guide. **Paper, 40 cents.**

Retouching and Finishing for Photographers by J. Spencer Adamson, in 124 pages the author has packed with principles and methods evolved from 25 years, practical experience and wide research. You can learn the art of retouching and finishing with this book. **Stiff paper cover, \$2.00.**

Published and Sold by

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia



sized sinking fund all ready to take it up when it is due.

"The chap who failed has always rather looked down on me. I was just a small business to him—he was one of the city's great merchants. Yet at this stage, in the race of life, I am away ahead of him. It is true I have never had many of the luxuries which he has had at times, but neither have I had his anxieties. And now, in the show-down, I wouldn't trade places with him.

"He grew too fast. Success went to his head. He wanted all the trade in the county and was willing to sacrifice everything, even profits, to get it. He was going to clean up when he had everything coming his way. But he didn't have time. The sheriff got to

him first. There has never been a sheriff camping on my trail!

"I would not be discouraged, if I were you. I wish your competitor no harm, and neither must you. Maybe he is sound. But you know you are sound. Keep on the way you have started. Do honest work for an honest price. Pay your bills. Don't over-expand. Be up-to-date, but don't be ahead of the date. Hold your own, and don't think you can get all the business there is. You will build slowly, but you will build surely. You will be some time at it, but you will split the rock of resistance in the end. Your competitor, maybe yes, maybe no. But you are sure. Rome wasn't built in a day nor rocks split overnight!"

	<h2 style="text-align: center;">LEGAL DEPARTMENT</h2>	
<p style="text-align: center;">CONDUCTED BY ELTON J. BUCKLEY, ESQ.</p>		
<p style="text-align: center;">[MR. BUCKLEY is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, MR. BUCKLEY will answer them <i>free of charge</i>. A stamped and addressed envelope must be enclosed for reply.]</p>		

As to Bonding Your Employees

The following letter brings up a new subject:

Chicago, Ill.

Please advise what you think of bonding employes who handle money. We have recently had a rather sad experience with a trusted clerk who handled considerable money, and who had been in our employ for about twelve years. He got into difficulty and we will be out several thousand dollars. We never bonded him because we believed him honest and because we would have had to stand the expense ourselves and we did not wish to increase our overhead. As you can infer from the above letterhead, we have a great many employes who handle money, and not one of them is bonded. We are a little old-fashioned

about this, thinking it might be taken as a reflection on their honesty, which we do not wish to do. However, the defalcation of the clerk spoken of has shocked us and we do not wish another such experience. We would be glad to have your advice about it, and also about what the expense would be. Also, can this be charged in with general business expense and get by the income tax?

Respectfully yours,

* * *

I believe in bonding every employe who handles cash and I have advised it many times. Even if he is your own son or brother, I should do it as a matter of business. It doesn't pay to be sentimental about such things; no sensible employe would resent it, and if he did I should begin at once



**“It’s All
in the
Lens”—**

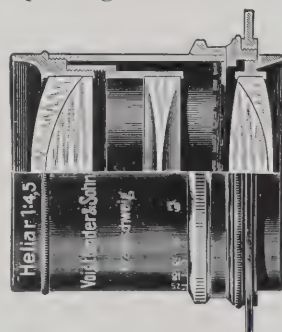
WORLD-FAMOUS photographers everywhere, whether specialists in portraiture or the various other branches of photography, prefer the versatile qualities of the

VOIGTLANDER Heliar *f*4.5 Lens

Here is a true anastigmat, properly priced, possessing critical, brilliant definition, flatness of field, ample speed and remarkable covering power. A lens which is adaptable to portraits requiring softness and roundness, as well as to subjects which must be rendered with needle-point definition.

No.	Focus	Size	Price
3A	8¼-inch	5 x 7	\$65.00
4	9½-inch	5 x 8	90.00
5	12 -inch	6½x 8½	130.00
6	14½-inch	7 x 9	170.00
7	16½-inch	8 x 10	225.00
8	19 -inch	10 x 12	265.00
9	24 -inch	11 x 14	550.00

Send for booklet on new Heliar Universal Lenses



WILLOUGHBYS

110 West 32nd St., New York, N.Y.

DISTRIBUTORS

Michigan and Ohio, **FOWLER & SLATER CO.**, 156 Larned Street, Detroit, Michigan
 California and Pacific Coast, **B. B. NICHOLS, Inc.**, 731 South Hope Street, Los Angeles, California
 Boston, Mass., **PINKHAM & SMITH**, 15 Bromfield Street, Boston, Mass.

to suspect that the bonding had interfered with his plans. It has always astonished me how many employers hesitated to bond employes because of fear that they would take it as a reflection on their honesty. It is nothing of the sort. In the large fields of business every man handling money is bonded. The treasurer of every corporation has to be bonded, and if the executives don't see that he is, and he defaults with consequent loss to the company, the careless executives are held responsible.

Every employe who handles his employer's money ought to be under a fidelity bond, first for the employer's protection, and second in order to weaken the effect of possible temptation to steal. What I mean by the latter reason is this: Taking money from an unbonded employer, who may be easily moved to leniency, is one thing, but taking money from an employer who is protected by a fidelity bond is quite another, for if the bonding company has to refund stolen money, it will put the employe who caused them the loss in jail, if it has to follow him to the ends of the earth.

The cost of bonding employes who handle money is not large. In fact, it is nowhere near as large as you might expect. Fidelity bonds for salesmen cost \$10 per \$1,000 if there are only a few. If there are something like twenty, the rate would drop to \$5, and if there were a hundred the rate would drop again to possibly \$3.

In case of office clerks and employes like that, the rate is \$5 per \$1,000, with a minimum of \$10. Executives pay less—\$3.50 per \$1,000, with a minimum of \$10. Some special businesses take special rates. Any employe on whom a bonding company is asked to write a fidelity bond will be very thoroughly looked up. His past and his present will both be probed, and if he withstands the investigation, he can be safely gambled on as a rule.

Money paid for employes' fidelity bonds is from any standpoint a legal and proper business expense and can be so treated.

(Copyright by Elton J. Buckley)

A Sitter's Rights

Dear Sir:—A short time ago a girl tried to rob a bank in this city; she was caught in the act and put in jail. Last Monday she was tried and pleaded guilty and was sent to the "Pen" for thirty days through the kindness of the judge, who gave her a good talking to and advice and hoped that this punishment would do her good.

Now then, the girl was a college girl, and I have a contract to make the photos for the college annual or Coyote book which is gotten out every year. This girl had her photo taken, and when she tried her robbing act, the different papers wanted her photo, and I told them, thinking I was in the right in doing so, as she had, in her own act made herself a public character or public offender, that the photographer had the right to sell the photos to the papers. "Am I right?"

By last night's paper I see her mother has announced she intends to bring judgment against me for furnishing the photos to the papers. The girl is twenty years old. Can she sue?—C. S.

Gentlemen:—Replying to yours of the 12th instant, addressed to me care of the BULLETIN OF PHOTOGRAPHY, I am inclined to very much doubt whether you had a right to sell this girl's photograph, under these circumstances, to the papers. The making of the photograph was entirely a private contract between you and the girl or her parents. She was not a public character then and the contract was not made on that basis. The right, therefore, to have photographs made from your negative belonged alone to her, and in my judgment, the fact that she became a criminal gave you no right to make photographs of her and sell them for your own benefit. I am very much inclined to believe that, if you are sued, a verdict for some damages, probably not very much, will be rendered against you.—E. J. B.

✱

Doctor: "My friend, you are suffering from a chronic complaint?"

Patient: "I know it, but please lower your voice; she's in the next room."

Are Guide-Boards Useful?

FRANK FARRINGTON

When you are motoring to a place to which you have never been, over a road you have never traveled before, do you pay some attention to the guide-boards and ask questions of people you meet where no guide-board shows the way? Or do you just sit there at the wheel and roll along over any road that looks good, taking your chances at crossroads and forks of hitting the right way?

Instead of taking chances in that way and having to turn around and come back and make a new start, you get all the information you can as you journey along. You profit by the advice of those who have gone over the road and you make use of the guide-boards that have been put up at a good deal of expense to be of service to you.

You take your motor trip, making use of all the information you can get as to roads and routes and then, perhaps, you come back to business and proceed to try to operate your studio solely on the basis of what you know from your own experience. You do not seek out those who are more experienced than you and who know things you do not know, and ask their advice. You may even ignore the information placed in your hands by the photographic journals, information that may well serve you as guide-boards help on your route.

There are plenty of men who have been over the business route which you are traveling, and they know its perils and pitfalls. They know the short cuts, the best ways and methods. Their knowledge is at your service through the medium of trade journals or conventions or chance acquaintance. Why not show the same wisdom in operating your studio business that you show in operating your automobile?

✱

"Why do you call yourself an artist?" demanded the house manager of a small time vaudeville performer.

"Why shouldn't I call myself an artist?"

"You never draw."

HOLLISTON PHOTO-CLOTH

For Backing Photographs

Holliston Photo-Cloth is self adhesive and is furnished in standard sheet sizes. No cutting of cloth, or slow, mussy pasting necessary. Prints backed with Photo-Cloth are flexible yet firm and they will not curl or fray.

Samples and prices on request

The HOLLISTON MILLS, Inc., NORWOOD, MASS.

Boston

New York

Chicago

St. Louis

KAN-RITE

is the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And you will get it—all of it, less a fair refining charge, if you send your Silver Residues of every description to

KANTRO REFINING COMPANY

PORTAGE, WISCONSIN

Perfection in the Pigment Process

CHRIS. J. SYMES, F. R. P. S.

A practical handbook, up-to-date, written by an expert in the process, clear, concise and eminently practical. A book indispensable to the worker with pigment. The entire subject is thoroughly gone into; all the difficulties attendant upon the method considered and nothing omitted or glossed over which is essential to successful result.

Paper cover, 60 cents; cloth, \$1.25

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

VICTOR OPAKE

AN EXCELLENT PREPARATION FOR BLOCKING OUT ON NEGATIVES. IS IN SMOOTH, MOIST FORM—WORKS UP EASILY—DOES NOT CHECK, CRACK OR PEEL. WILL WASH OFF WHEN DESIRED.

No. 0— $\frac{3}{4}$ oz. jar - - 25 cents

J. H. Smith & Sons Co., 1229 South Wabash Ave., Chicago

PHOTOGRAPHS
Tell the Story

AS WE HEARD IT

L. G. Pebek has purchased the Crenko Studio at Billings, Mont.

The Kinberg Studio has just moved into its new home at Ranger, Tex.

E. T. Billings, Photographer, Racine, Wisc., died on March 29. Aged 74 years.

Mrs. Clarence Hayes, wife of Clarence Hayes, of Detroit, Mich., died on March 31. Mrs. Hayes had been an invalid for some time.

The National Convention of the Master Photo Finishers of America will be held at Hotel Statler, Buffalo, N. Y., November 15 to 18, 1927.

U. Grant Channel, of East Orange, N. J., was badly injured in a flashpowder explosion. His right hand was blown off, and he suffered severely from burns and bruises.

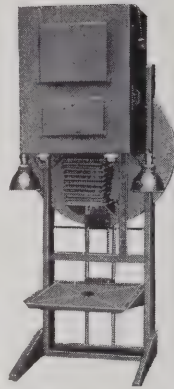
The dates of the Pacific International Photographers' Association have been moved forward one day and now are September 14, 15 and 16 at the Ambassador Hotel, Los Angeles, California.

The connection of Miss Virginia Whitaker with the new Elias Goldensky Studio, which was only a temporary arrangement wherein Miss Whitaker agreed to assist Mr. Goldensky in establishing his new place, has been terminated. Her friends may reach her at 4111 Baltimore Avenue, Philadelphia.

August Heinemann, accompanied by Mrs. Heinemann, wrote us from Coral Gables, Florida, where they migrated for a few weeks pleasure and rest under tropical skies. Mr. Heinemann, aside from being President of the Chicago Portrait Photographers' Association, is one of the Windy City's leading photographers.

At a Board Meeting of the Tar Heel Photographic Society at the Matthews Studio, Winston-Salem, it was decided to hold the Annual Convention at Goldsboro, North Carolina, April 25 and 26, 1927. Headquarters and meeting will be at the Hotel Goldsboro while the demonstrations will be held at the Clement Studio. The demonstrations and social features will by no means be neglected but the main feature at this time will be the National Advertising Campaign and H. S. Foster, of the A. M. Collins Manufacturing Company, will give a talk on how to tie up local advertising with the National Campaign.

The latter part of March saw a number of birthdays celebrated by men in the photographic profession, though we venture to say that Grant Leet, of Washington, whose birthday was on the 23rd, wasn't giving a whole lot of thought to his. About that time he was giving the pictures sent to him for the Middle Atlantic States Exhibit deep thought and consideration. Howard D. Beach, of Buffalo, had a birthday on the 21st and Orren Jack Turner, of Princeton, N. J., had a birthday on the 28th. We know Jack was on the M. A. S. Convention Program in Pittsburgh and no doubt too busy to give more than a fleeting thought to it. Congratulations to them all.



THERE is one thing that makes a portrait acceptable; that is the finish.

For better
PRINTS
use the

Bordertinting Projection Printer

ASK YOUR DEALER
OR WRITE

B. & L. MANUFACTURING CO.

1702-1706 Light Street
BALTIMORE, MD., U. S. A.

Personality in Portraiture

WITH

The Ilex Photoplastic f4.5

Positive definition of just the tone desired possible through a series of three extra rear elements. The lens that is making retouching a lost art. Make your Mother's Day Publicity of telling and permanent effect by supplying

Photoplastic Portraits

each of which will act as Messengers in bringing new customers.

ILEX OPTICAL COMPANY
ROCHESTER, NEW YORK

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1027

Wednesday, April 13, 1927

Price, 5 Cents
\$2.00 per Year

CONTENTS

Editorial Notes	451
The Receptionist—Miss I. Deal Tells About Wrapping Prints (by the Sphinx)	453
John Erickson Prize Trophy (Walter C. Jarrett & Son)	455
\$100 Advertising Photo (Trinity Court Studio)	457
Report of Middle Atlantic States Convention	459
Composition for Photographers (Nicholas Haz)	459
At-Home Portraiture (Lee F. Redman)	460
Triangle Day at M. A. S. Convention—Illustration	460
Prizes at the M. A. S. Convention—Illustration	462
Books on Photography	466, 467
The Importance of Equipment in the Camera Room (O. C. Conkling)	468
As We Heard It	474
Classified Advertisements	475

Editorial Notes

What the Winona School Will Do

Many photographers have a wrong view of the work of the Winona School—their idea being that it is a school suited only to those who have as yet a limited knowledge of photography. It is true that a course of instruction is given, and planned for those students who are young in the work. Though not so named as such, there is a post graduate course from which every photographer, no matter how long he has been working, nor how successful he has been, may derive much that is helpful and inspiring.

The Winona School is not the property of the Board of the P. A. of A., nor does it belong to the Trustees in charge—it is

owned by the P. A. of A., and the P. A. of A. is composed of its members. The School being your property, it looks to you for support and development. It needs help and support from the older members of the profession. Why should you, who have been for years leading and successful photographers, go back to school? For the same reason that artists, musicians, singers, physicians, surgeons, and teachers—famous—each in the line of his work, go back so faithfully for post graduate work. They go back that they may still go forward. Does Mary Garden go back to her teacher because that teacher can sing better than Mary Garden sings? Because that teacher is a better actress than Mary Garden is? No! She goes back to renew and polish her technique. Beneath the knowledge and successful practice of any Art is the rock of technique which supports that Art and leaves it free for its highest flight. You, who have reached the top, where "there is so much room," if you will sit only at the top, you will be very lonely, nothing to strive for, your best accomplished, your work will lose its thrill, will come to be a dead, flat drudgery. If you want to be old, then live only among the old. Your technique will grow old and stiff, and will creak, that technique that should be smooth and flexible as run-

ning water, yet so perfect, so sure, that you yourself are not conscious of it.

If you sit only on that lofty pinnacle, what will become of that wonderful store of knowledge which you have acquired? Will you share it, pass it on to the young? Give them of your knowledge and they will give you a vision of youth, its ideals, its optimism, its hope, its courage. The surest way to be interested in a thing is to work for that thing, then work for the school—IT NEEDS YOU. Give to it of yourself, and stay young in mind—in spirit—yes—in body too. Every beginner comes to the work with a fresh view. He has something to give you. Why not give yourself a Scholarship at the School? Have a summer of healthful, restful living, simple pleasures, new thoughts, new wisdom; for knowledge is like infinity, it has no end. Why not have each Amalgamated Association choose of their best photographers, a high honor to be chosen, have at least two of these photographers give to themselves scholarships for the Summer School. Let them give of themselves and receive from the instructors and from their fellow students a new outlook, and new enthusiasm. Hang their portraits on the walls of the School, as those honored ones who have given of themselves to help the advance of the Profession.—A. W. C.



Some Large Figures

Developments in the cinema industry indicate that Famous Players-Lasky made a net profit of \$5,600,815 in 1926. The Paramount Theatre, New York City, claims to be earning money at the rate of a million dollars annually. Loew's, Inc., state earnings of \$6,388,200 in the fiscal year ending with August of last year. The president of Universal Pictures Corporation said recently that he will spend the sum of \$15,000,000 in filming eleven Broadway plays. Stanley Company is said to have bought First National for \$100,000,000.

For lack of information we are unable to

state just what disposition is made of the enormous profits in the movie game, but *Time* has this to say about the Father of Movie Films:

"George Eastman, whose perfection in 1884, of the first practical roll film, made the \$1,500,000,000 motion picture industry possible, is living busily at Rochester, N. Y. At the age of 72, he has given away more than \$58,000,000 to the University of Rochester including its medical school and the Eastman School of Music; to the Massachusetts Institute of Technology and to Hampton and Tuskegee Institutes. He has also financed scientific expeditions, research in electrolytic deposition of colloidal rubber, and has a staff working with U. S. surgeons on motion photography of difficult operations.

"It is stated on good authority that Mr. Eastman's English firm, Kodak, Ltd., has purchased control of Pathe-Cinema."



Bloodless Big Game Hunting

We would not intentionally libel the great and sportsmanlike British race, but we remember to have heard that a noted peer of England once remarked, after a hearty breakfast: "Ha! This is a fine morning, let's go and kill something." Perhaps he meant nothing bigger than rabbits.

Murdering big game for private or museum collection is quite a different matter from shooting for eats, and we must have a care lest in heaving rocks at the British, we dent the records of a former president of the United States and his valiant sons.

There is some excuse for wiping out predatory animals; tigers, lions, leopards, bobcats and a considerable array of lesser pests, but little if any support is due the hunter who mercilessly raids wild life for the purpose of getting specimens to stuff.

Furthermore, there is less reason for the slaughter of wild things now than was the case before the advent of modern photography.

A stuffed deer or bear or an elephant, for

that matter, cannot express the animal as he can be shown in motion pictures, or even in a well chosen "still." Studies of animals have been made by artists like Remington, for example, in a zoo in preference to a museum, if impracticable to view them in their native wilds.

An instance of big game hunting with a camera, is that of Dan McGowan, of Alberta, a sturdy photographer, whose superb reels and "stills" of wild animals of the Canadian Northwest have attracted attention at a recent exhibition in Banff.

✱

Records by Photography

It is interesting to note that methods of photographic recording, practiced in the Eastern states, have found favor in California.

Considering the great amount of real estate in Los Angeles, for instance, it is difficult to see how officials can do without it.

A member of the California Assembly is fathering a bill that would greatly simplify

the recording of public documents, its intent being to authorize their conversion into public records by the photographic method, which system has much to recommend it.

The photograph of a type written page is absolutely accurate; there can be no mistakes, while those who do the typing of records, being human, are certain at times to run into error.

If the photographic method were legalized, as it is in the East, where it is giving eminent satisfaction, a tremendous amount of saving in clerical help would result, with the additional benefit of absolute accuracy.

The proposed measure for California does not make the photographic system compulsory; it proposes it for the larger counties, while in smaller centers its adoption would be optional.

A Los Angeles paper advances the opinion that photographic recording would save the cost of its introduction many times over. The introduction of the new system depends on overcoming old foggy notions.



MISS I. DEAL TELLS ABOUT WRAPPING PRINTS

The sometimes careless and often negligently way in which we wrap our photographs for delivery might well give our customers the impression that we are the man to whom the kind lady said: "So, my good man, you are in straitened circumstances?" To which The Man Who Had Seen Better Days replied: "Straitened! Madam, if I was twins I'd be parallel." We are not going to harp on mailing folders again, concerning which we spoke our mind quite fully last week. Let's figure out just how much wrapping service the customer who calls for

her one or three or six or a dozen pictures should have. The package calls for a piece of corrugated board most certainly, else the edges of our prints may be ruined before she reaches her home. Most photographers concede this point, and then they proceed to lay the pictures on a bare, ugly piece of board, or if they are more generous, between two pieces of board with the corrugations running different ways, and then indifferent paper and uninteresting string completes the outfit. If you bought your wife or daughter a twenty dollar string of pearl beads, and

came home with it wrapped like that, the recipient would suspect that you didn't buy it at all, but picked it up from a gutter or ash-heap. Beads at three ninety-eight a string repose in their satin boxes on their beds of tinted cotton. Yet we will deliver the expressions of our highest concept of art wrapped up like five cents' worth of dog meat. No wonder the public seems to think it pays a lot for our photographs. We must have atmosphere. Tiffany's most beautiful diamond would be spurned by nine-tenths of the people if it were stuck on a card in the Five and Ten. Let's first of all wrap the pictures, whether few or many, in white tissue, or any variation of this that suits your fancy. The tissue should be held by gummed seals, paper or metal, bearing your name or initial and attractively toned. Now we can lay the tissue-wrapped bundle upon the corrugated board without any effect of bareness, and we complete the process with a distinctive paper and good quality of string. All this should be most carefully thought out, so that your package, wherever seen, may be recognized by anyone who has ever bought your pictures, and so serve as a valuable silent reminder that new pictures may be in order. It is well to select a certain color and stick to it. The slight extra expense involved in the use of tissue and seals more than pays for itself. Even if it did not, it should go in as a necessary production cost. We sometimes wonder if the photographer realizes the profit in a dozen pictures, provided he is kept reasonably busy. Like the druggist, into whose store a man, who was slightly deaf, walked and spent a considerable time pawing over the displays on the stationery counter. He finally selected a fancy writing tablet and asked the proprietor what the price was. "Thirty-five cents, sir." "Five cents?" "No!" shouted the druggist, "I said *thirty-five* cents." "Yeh, that's what I thought. Don't need to holler so," replied the customer, laying a nickel on the show case and heading for the door with the tablet under his arm. The druggist's jaw dropped and he sped to the

door, but the deaf man was just rounding the corner. "Well, go to thunder!" ruminated the druggist. "I made three cents on you anyway."

Several photographers we know have boxes for dozens and half dozens in standard sizes. That makes a beautifully neat and attractive package. Of course, a studio turning out cheap work in great quantities cannot afford, and does not need, exclusive wrappings, but at the same time the bundle should be such as no one would be ashamed to carry on the street. Even in post card places, where bags are used, the bags should be of sufficiently good quality to prevent any likelihood of a tear and the subsequent scattering of pictures from curb to door step.

Speaking of economizing in the wrong places, Mr. Blank had a long-established habit, which always seemed very poor business to Miss Deal. It had to do with the framing of pictures. Every framed print came from the work-room backed in ordinary brown wrapping paper, even if the frame was to be used to stand on a table with the assistance of a small easel or the little gold or silver feet which come for that purpose and can be screwed quickly to the back of any frame. Little Miss I. Deal figured that a brain is only as strong as its weakest think, and that this particular weakness was spoiling the effect of beautiful frames. So she approached Mr. Blank—unfortunately when he was busy. "I've just thought of something clever," she began. Mr. Blank muttered something which sounded suspiciously like "Beginner's luck," but nothing daunted, she continued, "You know, about the backing for our frames, I don't think so much of that dingy old paper. Seems too cheap on those lovely frames. And I've thought of just the ideal thing"—here she paused dramatically—"wall-paper!" As he opened his mouth with suspicious suddenness, Miss Deal continued hastily, "I don't mean just any old wall paper, but the rich tones of green and brown shot with gold for the gold frames, and a roll



WALTER C. JARRETT & SON

John Erickson Trophy for the Best Child Portrait at the Middle Atlantic States Convention

of some pale silvery tone for the silver frames. It would be as thick or thicker than the paper we are using and fifteen times better looking." "Too expensive and not necessary," Mr. Blank summed up the matter succinctly, and no argument would budge him.

During the Christmas rush the matter was forgotten by everyone but Miss Deal, and its importance seemed considerably less even to her in comparison with the need of getting everything out in that heaviest of seasons. Mr. Blank considered the point settled and had forgotten all about it long ago. Then one day in January little Miss I. Deal disappeared for several hours on a mysterious errand which she would explain to no one, and just at closing time she stumbled in to the studio, flushed and breathless, but triumphant, lugging two heavy books of wall-paper samples. "There are eight more to come," she announced as soon as she could speak. "All the wall paper men get new samples at this time of year, and so I tried one after the other till I found one who would give me his old books. Lots of them had promised them to children to cut out. But I got these at Lord's and I took all that Mr. Lord would let me have, so that we could pick out only the pieces that looked best with the frames." Needless to say, wrapping paper no longer finds its way to the backs of frames in the Blank studio.

Speaking of frames, many of us who are shrewd buyers of paper and chemicals and even mounts, buy frames with all the reckless abandon of a child in a candy store. We take a dozen here and a dozen there from each manufacturer's display that looks good to us, until we have a veritable hodge podge of styles and prices, and only the annual or semi-annual inventory shows how slow is the turn-over. We do not study the needs of our particular clientele carefully enough. In fact, the average photographer dislikes to bother much with them. He is a bear on keeping his equipment in fine shape, and his stock of paper and mounts in healthy condition, but when it comes to frames, he

reminds us of the rancher in Montana, who sat on the doorstep of his shack one night with a traveler, whom he was putting up for the night. A troop of children began playing about them. "Are these children all yours?" inquired the traveler. "Yep." "How many?" "Let's see," and the rancher hesitatingly, began counting them up on his fingers. Pretty soon a drove of hogs came into view. "Yours?" asked the traveler. "Yep." "How many?" "Five hundred and sixty-three," was the instant response.

Little Miss I. Deal would like to have a hand in the choosing of frames, and it would be wise for Mr. Blank to consider her suggestions. Just now her job is to get rid of that heavy and miscellaneous frame stock that is cluttering the shelves, so she insists determinedly that, if an order is put through without a frame, an extra print—usually the test print—shall be framed temporarily in a frame of her selection. Most of us have tried that method of order raising, and with considerable success, but like every other successful sales help, it needs to be carried out consistently, and that is where most of us fall down. Fortunately for Mr. Blank, Miss Deal is a hound on detail—not at all like Mr. Brown's receptionist who said to the bookkeeper—"I just adore Tuesdays." "Why?" the bookkeeper asked curiously. "Because," said she, "then I can tell myself that day after tomorrow I can say day after tomorrow will be Saturday." The type of receptionist who spends her spare minutes yearning for Saturday, instead of checking up on Proofs Out or forming plans for increased sales, is coasting toward her dismissal. The modern studio demands more of a receptionist than her presence in the reception room.

Miss Deal likes to sell that framed extra print for the price of the frame. Another thing that she enjoys suggesting is a framed oil portrait, tint, water color, or any type of color work. Especially in cases of homely customers, who admit disconsolately that, of course, their proofs look like them, but they cannot say they flatter them, etc., we can



TRINITY COURT STUDIO

\$100 Gold Prize for the Best Photograph Advertising Candy. Prize by Raymer Bros. & Co., Inc., Pittsburgh, Pa., at the Middle Atlantic States Convention

take a tip from Miss Deal, as she says brightly, "Yes, of course, it is a pity that the camera cannot register some of your very best points. Now your fair hair for instance, is lovely with your blue eyes and nice skin. It is too bad that color photography is not yet developed to the point where it is practical, but—I have the very idea! What you want is an oil portrait, painted over a photograph of course, so that it will be absolutely true in every line, and yet with all the charm of the natural coloring. Small ones for your friends and a larger one for your own home, etc., etc." This suggestion is also very timely in the case of the customer who has raved about soft focus portraiture, but who is not so pleased with it in her own case. She claims that the proofs are too indistinct. Miss Deal tells her that color work is the perfect solution of that problem, because in the painting the eyes, etc., can be made more distinct without sacrificing the artistic softness of the portrait as a whole.

In these instances we see one of the very good reasons why orders should not be taken definitely before proofs are shown. Miss Deal shows various finishes before the sitting, so that the size of the negatives may be determined. But she suggests that the customer make note of the finish she prefers, but refrain from settling definitely upon it until later. "I will be so glad to go over your proofs with you," she says, "and suggest then the styles that seem to me best suited to your particular negatives." In this way a customer may reconsider her decision to order forty dollar pictures, if a higher priced picture is selected definitely as the best finish for her own individual negatives. Some photographers stick to very few styles and surfaces of paper. We believe that variety of surface, size, mounts and tone adds greatly to the selling possibilities. There should be a definite *reason* for the differing prices of different styles—a reason that will seem logical to the customer. It may cost no more to make a buff print than it does to make a black and white, but if it

looks better, we are quite justified in charging a little more. Put a buff print on a white mount for children's work and call it "Ivory-tone." Put a buff print on a neutral mount and call it "Olive-tone." These terms are absolutely legitimate as trade names, and they certainly add to the charm of the samples. We know one photographer whose prices were poorly graded. A customer said, "Mr. Green, I can't see any real difference between the fifty and the sixty-five dollar pictures." As the paper used was identically the same, we would expect Mr. Green to be stumped for an answer, but he assumed his loftiest manner and said, "My dear Mrs. Jones, if you do not see any difference, then to *you* there is no difference, and I would suggest that you may as well select the less expensive work." The poor soul was quite overawed, and in fear lest she might miss some invisible perfection, she ordered the higher-priced pictures. Let us grade our pictures so that we can honestly point out their individual merits.

We are happy to report that we have already three inquiries which we will answer to the best of our ability in next week's issue. They are mighty good questions, all of them, and we are glad to tackle them. Let's all get busy and send in queries for discussion. Your problem is probably identical with that of many others. We guarantee not to print any names. Our next number will show our good faith. Write all questions to Receptionist Department, BULLETIN OF PHOTOGRAPHY, Philadelphia.

✽

Mail Carrier—"Is this package for you? The name is obliterated."

Woman at the Door—"No, it ain't for me. My name's O'Reilly."

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Artcraft Studios, Inc., 3900 Sheridan Road, Chicago.

Tessar Ic*

America's master Anastigmat is characterized by speed (f4.5), covering power and needle point definition.

Tessar Ic lenses are unsurpassed for difficult speed photography on reflecting cameras. The f4.5 aperture is maintained in every size up to and including the very largest. This series includes 11 sizes of lenses, with equivalent focal length varying from 3 1-2 to 19 7-16 inches and covering plate from 2 1-4 x 3 1-4 inches up to 14 x 17 inches.

May we send you further information about this marvelous lens?

* Other Bausch & Lomb lenses will be described in future issues of this publication.



Bausch & Lomb Photographic Lenses

THE optical glass that is used in making every Bausch & Lomb lens is made in our own glass plant, the first and only one of its kind in America. Every

operation in the manufacture of these lenses is under our positive control at all times. The result is that Bausch & Lomb lenses are second to none in the world today.

BAUSCH & LOMB OPTICAL CO.

643 St. Paul Street

Rochester, New York

Report of the Middle Atlantic States Convention

Just imagine 23 headliners on a convention program and you can rest assured that you'll have no time for anything else—but this was not all—the Middle Atlantic States Convention did this at Pittsburgh on March 28 to 30, and everyone listed on the program was on time. Why it fairly takes your breath.

It is impossible to give full details, and we'll only tell what was done.

Monday, March 28

A. V. Snell, manager Pittsburgh Chamber of Commerce, spoke on "The Pittsburgh Spirit."

Will H. Towles gave a portrait demonstration and an interesting talk.

Harry Elton, of the E. K. Co., gave a demonstration on "Difficult Copies and Color Separation." Wish we could publish this, but we've forgotten how to write short and.

At the luncheon, James B. Schriever spoke about "The American Trophy," and he explained that he was giving the trophy in memory of his beloved mother.

Nicholas Ház, photographer and painter, New York, gave the best lecture and demonstration we ever heard on "Composition for Photographers." Mr. Ház is, we believe, scheduled for the National Convention—so don't miss his lecture. Mr. Ház said:

"Composition has been regarded as a most complicated subject by camera men, although in reality, it is very simple. It is simply the bringing together of different things in a limited space for photographing purposes.

"If photography is the same as singing or painting and truly is a means of expression, then it is a science when accomplished by a scientist, a business when done by a business man and an art when produced by an artist.

"But the process of making artistic pic-

tures, the pictorial composition and coloring necessary to an artistic completion, is an uncodified science, not found in books. It is prompted by the mind and heart of the photographer."

Fred Millis, the dynamic councilor of the Two Million Dollar Advertising Campaign, gave a snappy talk on "Teaching the Millions to Buy More Photographs." Mr. Millis was followed by C. J. Pettinger, chairman of the Fund Raising Committee and L. C. Vinson, general secretary of the P. A. of A.

An open forum, consisting of Messrs. Towles, Ház, Elton and Millis, was held and many interesting subjects discussed.

With an hour to spare, one had a chance to view the picture exhibit, then adjourned to dinner, where F. W. Hochstetter presented the \$500 to M. A. S. for the prize picture.

Geo. W. Harris made a dinner talk and brought out many good things. After din-

ner, a visit was made to the Carnegie Institute to view the Pittsburgh Salon.

Tuesday, March 29 (Triangle Day)

Harry DeVine, of Cleveland, gave an interesting talk and demonstration on "Pictorial and Illustrative Photography," bringing out many novel and useful ideas.

Charles K. Archer gave a practical demonstration on "The Making of a Bromoil" and showed many examples of this beautiful printing process.

Judge Jas. H. Gray, of the Common Pleas Court, was the luncheon speaker.

Lee F. Redman, of Detroit, gave an "At Home Portrait Demonstration." He showed many of the little stunts he used to captivate the children, and gave a little talk. We regret we cannot give this in full, but among the things, we print the following excerpt:

"Fifteen or twenty years ago there was really much to tell about home photography, for comparatively few photographers knew much about it, but today with the special



Triangle Day at the Middle Atlantic States Convention

equipment available it is not a difficult task and requires mainly a strong arm and the nerve to do it. It is a mental hazard to most studio photographers, and those of you who play golf will know what I mean by that.

"About fifteen years ago I attended my first national convention at Atlanta, Ga., and had the privilege of seeing a remarkable demonstration on home photography, and seeing some remarkable prints by an artist who made things that had an ease and naturalness of home which were superior to most things made in the home today, and gave me an opportunity to realize the variety and beauty possible in home photography. This artist was no other than your president, Bill Breckon, who has always been my ideal and inspiration.

"You can make home portraits if you think you can. Just check up on yourself and see if you have two arms and two legs; know something of the principles of light and have a portable light and somebody's home in which to make a picture.

"Home photography is really no different from studio photography. The main difference is that you exert more physical energy. You must be more resourceful and have the ability to recognize a picture when you see one. A photographer whose vision permits him to make only ordinary studio work, and is content to make only so called bread and butter work, will do no better in the home. The home offers an opportunity to make many striking and original effects, with the minimum amount of resistance from the sitter, and if you are clever, you can make negatives that will yield very much larger orders than studio work. It is not only pleasant work, but will turn your dull seasons into profitable seasons and will help many studios from losing money for nine months and working themselves to death the last three months. It is more work and more expensive to make, but people are willing to pay more for this work. And, let me say right now, if you plan on going into this branch of the profession, do not attempt to make cheap work, for you will not only lose

THE HOUSE THAT SHIPS PROMPTLY

Mother's Day is *May 8th*

This is photographic time for Mother's Day. What can be better than using

Gross Mountings

in your work. They help a lot and give a finish that will appeal to your clients.

Gross Mountings are *Standard Mountings*



money, but you will spoil what is today one of the most flexible and profitable branches of the business. If you live in a small city, don't feel angry at the large city photographer who comes in your city and gets the cream of the business at high prices, but consider him your opportunity, for he is helping to educate your people to better things; and remember, that he could not afford to come to your city or town if you were serving your trade as you should.

"I know many of you are wondering how you can get started in home photography and how you should go about it. I will tell you. First practice in your own home and get rid of the idea that it is a difficult job; and after you have demonstrated that you can do the work, call up some of your best customers and tell them that you would like to come over to their home and make their pictures in their home; or if it is summer, make them in the garden or on the lawn.

And if they are pleased, you will be surprised how easy it is to develop this work.

Make plenty of negatives in different parts of the homes, and you will not only please your customers with the variety, but your extra negative charge will easily pay you for your films and the demands for pictures will be greater.

"It really does not matter what kind of equipment you use, so long as it is portable and you learn how to use it freely. Of course, some equipment is better suited for the work than others, and there is quite a diversity of opinion as to what constitutes the best. You may use an 8 by 10 Eastman, Ansco, or Korona home camera, which must have a large lens board to accommodate a fast lens; and I prefer a Packard shutter. These same camera firms make collapsible home stands. For a lens shade, I use a circular cardboard ring which slips over the lens. This cardboard ring we cut in half



The Prizes at the Middle Atlantic States Convention

Up-to-date Equipment Century Studio Outfits

The studio has been remodeled, new lights installed, new furnishings are in place but all too often the old studio outfit is still doing duty.

Century Studio Outfits are built for long service, but the time comes when they should be replaced, both for the sake of appearances and so that the photographer may avail himself of the new improvements which have been made.

The new Century Studio Outfits 8A and 10A are finished in dark mahogany and embody many improvements which make for smooth and quick manipulation. The 10A Outfit will take very long focus lenses or the shortest lens which will cover an 8 x 10 film. Its bellows draw is 36 inches. The 8A Outfit is for 11 x 14 film, or smaller, with a draw of 43 inches. See these Outfits at your Stockhouse.

*Century Studio Outfits are made by
the Folmer Graflex Corporation and sold by*

EASTMAN KODAK COMPANY
Rochester, N. Y.

and hinge so that it may be collapsed when not in use for economy of space.

"Many homes are small and you will be cramped for space, so I would recommend an *f*4.5 lens not over 14-inch focus. You might find it necessary at times to use a 12-inch lens where you are crowded for space, especially with groups. Our lighting equipment consists of one large Johnston Ventlite with a 1500-watt photo blue bulb and one small Ventule which takes one 400 concentrated photo blue bulb. Of course we also use daylight in connection with these lights where possible, but you can make very satisfactory small groups with these two lights if you have the ability to entertain your subjects so that you can give more exposure. I use the two lamps on different lighting circuits—the big one on floor plugs, and the small one on the regular circuit.

"Daylight in the home comes from all points of the compass, and you must make a picture regardless of lighting conditions, and it might bother you at first on exposure, but practice will overcome the difficulties.

"We use super speed film the entire year 'round for both our studio and home work, for it is confusing to handle different speed films or plates, but whatever you use, stay with the one thing, for it will save you much grief. You will also need a portable reflector."

Orren Jack Turner, Princeton, N. J., gave a talk on "School Days and Others," and particularly on the cost and selling ideas as used in his own studio.

Messrs. DeVine, Archer, Redman and Turner conducted an open forum.

The announcement of the picture awards was made by the Judges, Messrs. Howard D. Beach, J. Ernest Mock and Frank Scott Clark. The awards were sealed and opened in the presence of the entire convention. The prizes were given out at the banquet on Wednesday evening. The following is the list of awards:

Silver Placque, Hochstetter Research Laboratories, Ern K. Weller, Washington, Pa.

The Silver Placque was known as the Popular Prize and was selected by the vote of the members.

\$500 in Gold for the Best Portrait, F. W. Hochstetter, Boris Studio, Boston, Mass.

\$100 in Gold First Prize, Reymer & Brothers, Inc., Trinity Court Studio, Pittsburgh, Pa.

James B. Schriever Trophy, Best Exhibit of Three Prints, John Erickson, Erie, Pa.

John Erickson Trophy, Best Child Portrait, Walter C. Jarrett & Son, Pittsburgh, Pa.

Towles Gold Medal, Best Exhibit of Three Prints, Trinity Court Studio, Pittsburgh, Pa.

Dooner Interpretive Gold Medal, Wm. B. Poynter, Cincinnati, Ohio.

Gold Medal, National Advertising Campaign Committee, Commercial Class, Altwater & Brothers, Pittsburgh, Pa.

Gold Medal, National Advertising Campaign Committee, Portrait Class, Quarrier Studio, Charleston, W. Va.

\$20, S. S. Loeb, Presto Mfg. Co., H. J. Springer, Scottdale, Pa.

Silver Medal, Commercial Section, Landscape, Charles A. Farrell, Greensboro, N. C.

Bronze Medal, Commercial Section, Landscape, Trinity Court Studio, Pittsburgh, Pa.

Silver Medal, Commercial Section, Architectural, Jas. F. Hughes Company, Baltimore, Md.

Bronze Medal, Commercial Section, Architectural, Trinity Court Studio, Pittsburgh, Pa.

Silver Medal, Commercial Section, Industrial, Altwater & Brothers, Pittsburgh, Pa.

Bronze Medal, Commercial Section, Industrial, Jas. F. Hughes Co., Baltimore, Md.

Silver Medal, Commercial Section, Advertising & Selling, Ern K. Weller, Washington, Pa.

Johnson Ventlite, Johnson Ventlite Company, Jas. F. Hughes Co., Baltimore, Md.

Commercial Photographer Cup, Best Commercial Print, Altwater & Brothers, Pittsburgh, Pa.

Bronze Medal, Commercial Section, Advertising and Selling, Carlo Leonetti, New York, N. Y.

Harry M. Fell was the speaker at the dinner in the evening and he made an enthusiastic talk.

Henry Hoke, of the Mail Ad Service, gave a brilliant talk on advertising by "Direct Mail—Common Sense Salesmanship."

James C. Mace, Secretary of the Y. M. C. A., was down for an address. His subject was discarded and he had his audience in a constant state of laughter. He is a wonderful raconteur.

Wednesday, March 30

James W. Scott, of Baltimore, opened the day with a wonderful "Commercial Demonstration" and gave many practical hints to his audience.

Then followed a short business session, election of officers and selecting the next place of meeting. The following officers were unanimously elected. (Mr. Leet, in accepting the presidency, stated that he was an M. A. S. Somebody said, "Middle Atlantic States?" He said, "No, Master of an Artistic Science.")

President, Grant Leet, M. A. S., Washington, D. C.

Vice-President, John Erickson, Erie, Pa.
Secretary, Ern K. Weller, Washington, Pa.

Treasurer, E. W. Brown, Beaver, Pa.

Chairman Commercial Section, Fred A. Schutz, Washington, D. C.

STATE VICE-PRESIDENTS

N. J.—Henry Potter, Newark.

D. C.—Fred A. Schutz, Washington.

Md.—James W. Scott, Baltimore.

Del.—Wm. Shewell Ellis, Wilmington.

Va.—A. W. Orpin.

W. Va.—Geo. Kossuth, Wheeling.

N. C.—Ben. V. Matthews, Winston-Salem.

Philadelphia was selected as the next convention city, at the Benjamin Franklin Hotel, March 26 to 28, 1928.

O. C. Conkling, St. Louis, gave a "Demonstration of Child Photography" and at the banquet read the following interesting paper

SPEED
FOR
BETTER
RESULTS

HAMMER
PLATES

with shortest exposure and least effort,
produce negatives of highest quality.
Speed, Uniformity and Brilliancy are
their Chief Characteristics. Coated on
Extra Selected Photo Glass.

*Hammer's Booklet, 10th Edition,
sent on request*



HAMMER DRY PLATE
COMPANY

*Ohio Ave. and Miami St., St. Louis, Mo.
159 W. 22nd St., New York City*

on "The Importance of Equipment in the Camera Room."

Unlike most other lines of business, our workshops are not private. The advertising agency creates a delightful, prosperous appearance in its lobbies, entrances and executive offices, but its workroom is forbidden to its clients and to the general public. The manufacturing establishment does likewise. Its show rooms and sample rooms are equipped to impress favorably the prospective customer, but its great barns, where the work is actually done, can be stripped down to bare necessities because they are utilized exclusively for manufacturing purposes.

But the photographer must not only radiate success on the outside and in his reception rooms, but he must also carry on his work of favorable impressions in his workroom or camera room, because the nature of his business demands that it be open to every customer.

For this reason, I believe too much cannot

(Continued on page 468)

BOOKS ON PHOTOGRAPHY

PUBLISHED AND SOLD BY

FRANK V. CHAMBERS, 636 S. Franklin Square, Philadelphia

AMATEUR PHOTOGRAPHY

The Amateur Photographer's Handbook, by Frederick A. Collins, R.P.S. A complete exposition of practical photography from the simplest performance to work for transmission of photography by radio. Nothing is omitted which is essential to a thorough comprehension of practical photography. **Cloth, Price, \$2.50, postage, 15 cents.**

Burnet's Essays on Art—The standard work for beginners and advanced workers the world over. Adapted by every prominent art school and teacher. Treats three subjects: The Education of the Eye, Practical Hints on Composition, Light and Shade. 160 pages; 135 illustrations, handsomely printed on fine wood-cut paper; bound in art canvas. **Price, \$2.00. Postage, 15 cents.**

The Complete Photographer, by R. Child Bayley. New Revised Edition. This work deals with those aspects of photography which interest the amateur—his apparatus and material, and their use, the evolution of modern photography, pictorial and technical work, exhibitions and societies. This edition is revised throughout and the sections on the hand camera and on orthochromatic and color photography are completely rewritten. The illustrations are representative of the best pictorial work, and include a reproduction of an oil print in colors. 420 pages. **Price, cloth, \$5.00.**

Photography for the Amateur, by George W. French. An indispensable guide for the amateur—and written so he can understand it. Of exceptional value also to the experienced photographer for the purpose of frequently checking up on his methods and procedures. Study of cameras and lenses; correct methods to follow in every phase of Photography—lighting, exposure, developing, printing, mounting and enlarging. An entire chapter devoted to Making the Camera Pay. **Price, \$3.50.**

Photography for Beginners, by George Bell. This book is essentially for the beginner as its title implies, and the elementary principles of photography are fully discussed. It was written expressly to clear the road of the many impediments to the beginner's success. **Price, \$1.00.**

Practical Amateur Photography, by William S. Davis. One of the best books for the advanced amateur yet published. The student is told, not only how a thing should be done, but also why it should be done. The chapters on composition and the artistic treatment of special subjects are very valuable inasmuch as they are records of the personal experience of its author who, in addition to being an enthusiastic photographer, is at the same time, an accomplished painter in oils. The glossary and bibliography, together with a complete index, make the book a convenient source of reference. **Price, \$2.00.**

COLOR PHOTOGRAPHY

Bypaths of Color Photography, by O. Reg. Edited and with an introduction by William Gamble, F.O.S., F.R.P.S. A stimulating and practical book which points out useful and valuable paths of research and experiment in one-exposure color-photography, while detailing, and where necessary criticizing, the processes and results so far obtained in this field. The author is a practical photographer who has devoted many years of his life to the study of color-photographs and has originated many new ideas and ingenious forms of color-camera. 136 pages, illustrated. **Price, cloth, \$2.50.**

Practical Color Photography, by E. J. Wall, F. C. S., F.R.P.S. A complete and comprehensive working manual on this subject, a thoroughly practical work which gives little space to history and theory, but does contain practical working directions, including every detail of formula and manipulation, for every process of natural color photography which has any claim to practical utility or any theoretical importance. **Price, Cloth, \$3.00.**

MISCELLANEOUS

Camera Lenses—Including lenses used in enlarging lanterns etc., with some remarks on photographic shutters, by Arthur Lockett, 120 pages; 100 illustrations and diagrams. Every photographer who appreciates the importance of the camera lens will find Mr. Lockett's book a profitable investment. **Price, board cover, \$1.25.**

Cash From Your Camera, edited by Frank R. Fraprie, S. M., F.R.P.S. The only book on marketing photographs now in print. Instructions for preparing prints for market, information as to the various classes of buyers and the kind of material they want. An authentic and detailed list of the wants of all important picture buyers in the United States at the present time. A verified list of several hundred firms who are no longer in the market. **Price, paper, \$1.00.**

Optics for Photographers, translated from the original by Hans Harting, Ph. D., by Frank R. Fraprie, S.M., F.R.P.S. The writer of this book starts with the fundamental laws of the propagation of light and logically carries the reader through the principles of geometrical optics to a complete explanation of the action of all types of photographic lenses, and a description of their qualities and defects. Only the simplest mathematics is used, and this sparingly. **Cloth, \$2.50.**

Perfect Negatives and How to Make Them. Dr. B. T. J. Glover. A pamphlet of seventy-two pages concisely, but clearly setting forth details of manipulation, to effect negative production so controlled that the result may be correspondent to the intentions of the photographer. It is therefore of pertinent value to the pictorialist who considers the negative a means to a certain end and not merely the end in itself. **Price, 60 cents.**

Photographic Amusements, by Walter E. Woodbury. This interesting book describing many novel, ingenious, amusing and ludicrous effects obtainable with the camera, has been out of print for several years, though previous to that time it had passed through many editions and was one of the most popular photographic books ever sold. Reprinted with the original text and a number of new sections. 128 pages, 114 illustrations. **Price, cloth, \$1.50.**

Photography as a Scientific Implement. This book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is without doubt one of the most valuable photographic publications in print and one should be in the possession of every photographer. **Price, cloth, \$9.00.**

Stereoscopic Photography by Arthur Judge. A timely work on stereoscopic photography, inasmuch as there is a strong revival apparent of this beautiful art. Many inquiries are made for information on this subject, but nothing has been available. The submergence of the art during the last quarter of century naturally reacted upon the publication of books relative to this art. Besides the few books accessible are antiquated and so, of little use. This new publication is fully abreast of the great advance, and the student will find valuable information fully up to all the demands. **Cloth, \$5.00.**

LIGHTINGS

The Portrait Studio, Fourth Edition. A small book (5 x 7½ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here. **Paper, 75 cents.**

Towles' Portrait Lightings, by Will H. Towles, Lighting Expert and Director of the P. A. of A. Summer School. This new book on lightings which gives diagrams showing how the sitter, the camera, and the lights should be placed, is really a course in lightings in 44 easy lessons. Invaluable to the student in portraiture, as well as the seasoned portraitist. 37 diagrams, 44 illustrations, 103 pages. Your Photographic Book Shelf will not be complete without it. One lesson alone is worth the price of this book. **\$5.00, cloth.**

MOTION PICTURE PHOTOGRAPHY

Motion Picture Photography for the Amateur, by Herbert McKay, widely known authority on the mechanics of motion picture photography. The book contains 225 pages generously illustrated and is being used as a supplementary text by The New York Institute of Photography. With the amateur in mind, the author does not go into complex detail, but has succeeded in pointing out most clearly the optical and chemical laws governing cinematography together with their practical application. **Price, cloth, \$2.50.**

Motion Picture Photography, by Carl L. Gregory, F.R.P.S. A usable standard treatise for either professionals or amateurs. Carl L. Gregory was formerly Chief Instructor in Cinematography, Signal Corps School of Photography, Columbia University, New York. He is equally well known in the Motion Picture field for his unusual ability as an author. Special chapters were contributed by Charles W. Hoffman and by Research Specialists of the Research Laboratories, Eastman Kodak Company. **Price, \$6.00.**

Moving Pictures, How They Are Made and Worked, by Frederick A. Talbot. New edition, completely revised and reset. Illustrated; 430 pages. A veritable encyclopedia of the moving picture art. Easily understood. To those who are interested it will open up a new field of work. It tells of the romances, the adventures, the great preparations of marvelous ingenuity and the hundreds of other things that go into the making of moving picture plays. **Price, cloth, \$3.50.**

PICTORIAL PHOTOGRAPHY

The Conception of Art, by Henry R. Poore, A.N.A. The reading of the man interested in art is beset by many counter opinions. This book, in its comprehensive view, seeks to supply him with the basic facts and principles upon which art rests and which must stand at the foundation of any art creed. It not only helps the reader to know what art is, but in its chapter on "Misconceptions in Art" proves how frequently the popular mind wanders blindly among current fallacies. These are later treated at length. Second edition; revised; 222 pages, 100 illustrations. **Cloth, \$3.50, postage 15 cents extra.**

Light and Shade and Their Applications, by M. Luckiesh. The present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce the varied results. The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training. A book the photographer has long desired, 135 illustrations, 10 tables and 266 pages. **Price, cloth, \$3.00.**

Photograms of the Year 1926, Edited by F. J. Mortimer, F.R.P.S. A record of progress in pictorial photography and a source of inspiration and pleasure, illustrated by the best photographs shown at the London Salon, the Royal and the leading exhibitions of the world. **Cloth, \$3.25; paper, \$2.25.**

Photography and Fine Art, by Henry Turner Bailey. This book treats exclusively of the artistic phase of photography. Its purpose is purely aesthetic. Nothing in it refers to the technical means or mechanical methods for effecting artistic expression. It presents clearly and intelligibly the principles of art and their application to camera practice, recognizing the features incident upon the use of the material and instruments employed. **Price, cloth, \$2.50.**

The Pictorial Annual of The Royal Photography Society of Great Britain, 1926. The pictorialist, however richly endowed with the faculty of taste, would be hampered in expression, even of his individuality, did he not have means of comparing his work with others who are of high standing. Hence the value, indeed, the necessity of reference to what has been accomplished. In "The Pictorial Annual," one has conveniently arranged a selection of not only the most charming of the pictures exhibited but also of work which serves an educational purpose. Mr. Tilney has made a wise and useful selection, and besides, has added much to the value of the collection by his comments upon the pictures. **Paper, \$2.25; cloth, \$3.25.**

Pictorial Compositions, by Henry R. Poore, A.N.A. This book is recognized as the authoritative work published in English on the subject of Composition. It has maintained the cordial endorsement of the leading artists and critics of this country and of England, where it has had a continued demand. The book sets forth an analysis of pictorial processes, which, while of special interest to the artist and photographer, is designed also to aid the layman in his appreciation of the pictorial. Thirteenth edition; revised; 282 pages, 83 illustrations. **Cloth, \$4.00, postage 15 cents extra.**

Pictorial Photography: Its Principles and Practice, by Paul L. Anderson, E.E., lecturer of the Clarence H. White School of Photography. Every photographer who wishes to do more than merely "push-the-button," will find discussed in this volume the very points on which he wants helpful suggestions and definite instruction. It is written from a scientific standpoint, not too elementary on the one hand nor too ultra-technical on the other. **Cloth, \$3.50; postage, 15 cents.**

The Fine Art of Photography, by Paul L. Anderson, E.E. One of the best books on photography ever published and right up to the minute. 24 illustrations, 312 pages, cloth. **Price, \$3.50, postage, 15 cents.**

Principles of Pictorial Photography, by John Wallace Gillies. This well-known pictorialist has made a notable contribution to Art in Photography in this exceptional book. While he emphasizes that Pictorial Photography can not be achieved by any "multiplication table," he so clearly sets forth its principles that any photographer, amateur or professional, can see for himself just what makes a picture or, on the other hand, spoils it. Profusely illustrated. **Price, \$3.50.**

PRINTING

Perfection in the Pigment Process, Chris. J. Symes, F.R.P.S. A practical handbook, up-to-date, written by an expert in the process, clear, concise and eminently practical. A book indispensable to the worker with pigment. The entire subject is thoroughly gone into; all the difficulties attendant upon the method considered and nothing omitted or glossed over which is essential to successful result. **Cloth, \$1.00; paper cover, 60 cents.**

Print Perfection and How to Attain It, Dr. B. T. J. Glover. This little book of less than eighty pages is replete with valuable information not only for the beginner, but also for the advanced worker. It is intended to be supplementary to Dr. Glover's work on "Perfect Negatives," but it is complete in itself. Written in the same concise, clear manner, it gives instruction for production of the highest possible printing quality. **Cloth, \$1.00; paper, 60 cents.**

The Science and Practice of Photographic Printing, second edition, revised new subjects added, by Lloyd I. Snodgrass, B.S. The newest and most complete book on photographic printing—by a practical photographer of wide experience. Formulas and definite working instructions are given, together with a clear scientific explanation of the underlying principles. 304 pages, 53 illustrations. Bound in cloth. **\$3.00.**

REFERENCE BOOKS

Materia Photographica—A Dictionary of the Chemicals, Raw Materials, Developing Agents and Dyes used in Photography. By Alfred B. Hitchins, F.R.P.S., F.R.M.S., F.C.S., F.Ph.S.L., Member of Society of Motion Picture Engineers, Technical and Research Director Duplex Motion Picture Industries, Inc. 96 pages. It should be in the hands of every worker in photography. **Cloth, \$1.00, paper, 50 cents.**

Photographic Facts and Formulas, by E. J. Wall, F.C.S., F.R.P.S. This book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography. Indispensable to every photographer. It is handsomely bound in cloth, 386 pages. **Price, cloth, \$4.00.**

Wall's Dictionary of Photography, by E. J. Wall, F.C.S., F.R.P.S., edited by F. J. Mortimer, F.R.P.S., eleventh edition, revised and reprinted from new type. Invaluable reference book, classified as to subject; 800 pages. **Cloth, \$5.00.**

RETOUCHING

The Art of Retouching Negatives and Finishing and Coloring Photographs, by Robert Johnson. Johnson's Retouching has for many years held its place as the authoritative handbook on its subject. This new edition retains every practical feature of the original edition, with many additions by the two leading experts in this field—T. S. Bruce and A. Braithwaite. A simple, practical course of instruction in Retouching, Finishing and Coloring Methods. **Price, \$2.50.**

Practical Retouching No. 9—Edited by Frank R. Fraprie. If you want to learn retouching from the very beginning; if you want to learn every method of retouching; if you want to learn the most approved methods of retouching of today, including the use of the retouching machine, then be sure to get this most complete guide. **Paper, 40 cents.**

Retouching and Finishing for Photographers by J. Spencer Adamson, in 124 pages the author has packed with principles and methods evolved from 25 years, practical experience and wide research. You can learn the art of retouching and finishing with this book. **Stiff paper cover, \$2.00.**

Published and Sold by

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

be said about the importance of equipment in the camera room and this equipment can be placed under two separate classifications. First, equipment for practical working purposes, and second, equipment that is installed for the same reason that we dress up our lobbies and reception room.

There is little need for me to go into detail regarding equipment such as cameras, lighting effects, etc., for the manufacturers of photographers' supplies are constantly sending us new ideas and suggestions incorporating improvements in our standard supplies. These materials are of decided assistance, of course, but unfortunately many of them represent expense that is neither seen nor recognized by customers who want a lot for little. A new lens, for instance, may represent an expenditure of considerable money, but all the customer sees is a camera. She wouldn't know the difference if the camera had no lens at all. To her it's just a mechanical contraption much bigger than her pocket Kodak and therefore worth spending money on once in a while.

On the other hand there is a type of equipment for the camera room that, in spite of its neglect by manufacturers of photographers' supplies, seems to me should be one of our first and most important considerations, not only because of its practical use, but also because of its influence with those who come to us for portraits.

I am referring to background equipment, for while the technique of taking pictures has improved tremendously since the old days of daguerreotypes, our backgrounds in reality have improved but little.

Doesn't the background offer us an opportunity for distinction and originality? When the amateur sets out to take some snapshots, his first thought is for a good background. Why, I have know people to travel miles for a unique setting to make a dozen snaps.

The "three for a quarter" men at summer resorts go to the extreme in the opposite direction by working up humorous, ludicrous backgrounds, such as old-fashioned automobiles, row boats, etc. But have you ever

stopped to think how many people spend their quarters, not so much for the pictures as for the backgrounds? If this can be done on the humorous side, why cannot it be done on the serious side?

Suppose I could borrow the throne of the King of England and advertise that it would be available for one week for sittings. That would be going to the extreme on the serious side, but I'll wager I would work overtime and turn people away at that. They wouldn't come so much for portraits as they would for the background, and I have mentioned these two extremes to emphasize the contention that background can be made to play a big part in the development of our business and in getting better prices for our work.

Personally I have devoted a great deal of time, thought and energy to this subject and have constructed many backgrounds in attempts to create something sufficiently unusual to stimulate added interest in my studio. While the results are far from satisfactory, I can see evidence of the worth of the idea in more ways than one.

In the first place, it has been possible to detect added interest that is shown by prospective customers in looking over samples in which these backgrounds have been used. Then, too, their pleasure in being photographed in front of them is plainly evident. And again it becomes immediately apparent that they create favorable impressions when they are first discovered in my camera room.

I have brought photographs of them with me for you to see if you desire. Don't misunderstand me, I haven't achieved anything unusual or highly profitable yet, but I have developed a tremendous belief in the value of backgrounds.

Our business is dependent largely upon the vanity of the human race. In our appeals for mothers to bring in their children for photographs, we urge them to come in for sittings and try to prompt their doing so by telling them how priceless pictures of their babies will be later on. We use the sentimental appeal for all it is worth but,



THE MORELAND

A Slip-in View Mount for Portrait and Commercial Work

THE MORELAND is a slip-in style of simple design and pleasing appearance. The embossed border printed in olive tone adds a decorative touch and the card has the popular "feathered" edges.

This mounting is well suited for wedding and family groups and equally well adapted for portraits, commercial views and amateur prints.

The Moreland is a good item to stock all the year 'round. You will find many calls for it. Made in Java Light Gray in sizes 57, 60, 68 and 80.

*Collins Mountings are stocked by
all the leading Photographic Dealers*

A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

after all, it is the mother's pride or vanity in her child that really brings her in. When their children grow up and can think for themselves, it is vanity that prompts the business they give us.

Show me the man or woman who admits that they are altogether unattractive and I'll wager they spend less than \$1 every ten years with a photographer.

Fortunately, these individuals are few. Of course, there are exceptions but, fortunately again, the exceptions are few. There really are some men and women who possess no vanity, but we, as photographers, are not the only losers in their cases. The lip stick, face powder, cosmetic, face lotions and shaving luxury manufacturers suffer with us, for these vainless individuals give little thought to beautifying or photographically preserving their faces.

This being true, isn't it natural for the average human being, with the average amount of vanity, to want his or her picture taken in the best possible setting?

Do you know that I have actually considered buying men's and women's fur coats and clothing as background material? To be sure, it smacks too much of the "three for a quarter" type of business to be considered seriously, and yet I am not sure but what a profitable specialty business could be built up on this basis.

Outside of the practical use of background material, it has a second big value that should be mentioned as the type of equipment that is used for impressive or show purposes. And incidentally, this brings me to a few brief remarks on the subject of camera room equipment for customer impression.

Inasmuch as our work rooms must be thrown open to our customers, isn't it imperative that they reflect a dignified and highly successful business? We try to create this impression from the entrance to our studios up to the very door to our workroom, so why stop there?

A fireplace, an attractive mantel tastily ornamented, an oriental throw rug here and

there, an attractive window set, bits of rare pottery tucked away in nooks and corners, an oil painting or two, luxurious looking drapes, different types of interior walls, home entrances, garden benches, garden walls, wall fountains, etc. All of these and similar pieces of decorative treatment can be classed under the type of camera room equipment that can be used to our profit.

Some of you may argue that it will react unfavorably, that people will think they are paying for the luxury of our surroundings rather than for portraits. But, on the other hand, can you point out any truly successful business that does not reflect that success in its appointments! And that success does not die when it is broadcast to the world!

Do people stay away from gorgeously beautiful theatres because they are afraid they will pay for furnishings rather than entertainment? Do they keep away from fine hotels for the same reason?

Indeed they do not and they will not stay away from the photographer who beautifies his camera room with attractive equipment. The man or woman who, from necessity, must buy inexpensive photographs, will be proud and eager to have pictures taken in such surroundings, and the folks with money will pay more for pictures taken in a luxurious atmosphere and, what's more, they will be glad to do it.

I am deeply interested in making my camera room more productive and believe it can be done with more thought to its equipment. You have listened to my beliefs and I appreciate your hospitality to them. If anything I have said interests you, good. If you believe in my theory, that's better still, and if time will prove it to be a constructive force in building a bigger and more profitable business for all of us, then indeed will I be grateful and deeply content.

At the luncheon, A. H. Diehl was the speaker.

Opening the afternoon session, Leah B. Moore, of Memphis, gave a fine talk on "Selling Your Art." Mrs. Moore was full of ideas and note books were in demand.

William Bradford, of the Bell Telephone Co., gave an illustrated lecture on "Sending Photographs by Telephone," and told us some wonderful things about the new phase in photography.

The open forum was conducted by Messrs. Scott and Conkling, Mrs. Moore and Mr. Bradford.

At the banquet, Paul True was the toastmaster. It's a shame to call him toastmaster, because his witticisms are an entertainment in themselves, especially in making the awards.

Jim Schriever had the happiest moment in his life when he toted his big cup and presented it to John Erickson.

Ralph Johnston, of Trinity Court Studio, presented Mrs. "Winona School" Beach (Mrs. Howard D.) with half of his \$100 gold prize for a scholarship in Winona School to be awarded by the Woman's Auxiliary of the P. A. of A. Mrs. Beach is deeply interested in the school and she was happy over the gift and also the scholarship to Winona School donated by Ansco Photo-products, Inc., to the M. A. S. We believe this makes eleven scholarships to be awarded.

The Red Arrow Quartet, of the Penna. R. R. Co., gave us a fine entertainment at the luncheons and dinners.

At the banquet, the Pittsburgh Kiwanis Male Quartet, assisted by Miss Irma C. Kountz, soprano, and Miss Viola K. Byrgerson, contralto, gave us a wonderful entertainment.

Carl Wallace Petty, D.D., was scheduled to give an address, but he was late and James C. Mace gave a few more of his witty stories to fill in. We had to skip for a train, so we'll say that this was the busiest convention we ever attended.

Prices for Commercial Photography

WE have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY

636 South Franklin Square :: Philadelphia

KAN-RITE

is the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And *you* will get it—all of it, less a fair refining charge, if you send your Silver Residues of every description to

KANTRO REFINING COMPANY

PORTAGE, WISCONSIN

The "Two-Way" Shutter

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.
KALAMAZOO, MICHIGAN



GOERZ

"Dogmar"

f:4.5 f:5.5

The lens of extreme high speed and brilliancy without flare or coma.

Ask Your Dealer

C. P. Goerz American Optical Co.

317 C East 34th Street

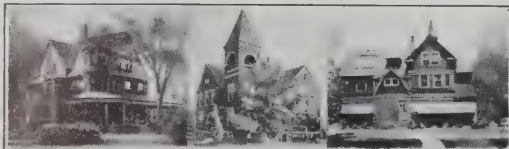
New York City

P. H. KANTRO

PORTAGE, WIS.

Highest Prices paid for your old negative glass and portrait film.

Write for prices and instructions before shipping.



LEARN PHOTOGRAPHY

BETTER POSITIONS " BETTER PAY

Many opportunities are now open to ambitious men and women. For 31 years we have successfully taught

PHOTOGRAPHY Photo-Engraving and Three-Color Work.

Our graduates earn \$35 to \$100 a week. We assist them to secure these positions. Now is the time to fit yourself for an advanced position at better pay. Terms easy; living inexpensive. Write for catalog TODAY.

Illinois College of Photography, Box B. P. 543 Wabash Ave., Effingham, Ill.

AS WE HEARD IT

Geo. D. Blinerg, of Sisterville, O., has bought the photographic studio of C. B. Stidsen, at Ravenna, Ohio.

R. M. Hardy has bought the photographic studio of P. M. Hart at 10th and Main streets, Oregon City, Ore.

Hanna & Hanna, formerly of Fort Worth, have opened a new studio in the Benton Building, Slaton, Texas.

T. W. Gruvner, late of Tulsa, Okla., has opened a photographic studio at 133½ West Grand, Oklahoma City, Okla.

P. A. Torbett's photographic studio at Montgomery, Mo., was totally destroyed by fire on March 11. Only partially insured.

Word has been received that the Gundlach-Manhattan Optical Company is to be known in the future as the Seebold Invisible Camera Company. This concern is organized to deal in photographic devices but especially to manufacture and market an invisible camera for use in banks, business buildings, mail trains, etc. The offices of the Company will be in Rochester and the manufacturing will be done at the firm's plant on South Clinton Avenue. John E. Seebold, inventor of the device, will be president of the Company; Harry W. Glover, secretary, and Carl Wright, treasurer. The Directors are Angus Turner, John E. Seebold, Frank H. Parker, W. Leland Scott, Henry H. Turner, Arthur B. Curran, G. C. Bradstreet, Robert Keyser and Frank Goodelle, all of Rochester, New York. Mr. Seebold recently made a trip to Washington, where he demonstrated his camera before a committee appointed by Postmaster General Harry S. New, in the Postoffice Department Building and on a postal mail car of a train running between Washington and New York City. Those who witnessed the demonstration, which was designed to show that an instrument, hidden in an unsuspected place, would take photographs of men in the ordinary pursuits of their business or in a criminal act, were the General Superintendent of the Railway Mail Service, Executive Assistant in the office of the Chief of the Postoffice quarters and engineering and the Postoffice Inspector.

✱

WARNING

A man is traveling around representing himself as Mr. Hammer, of the Hammer Dry Plate Company, St. Louis, and borrowing money, representing that he had been robbed, or that his car had been stolen, or that he hadn't time to get a check cashed, or that he was short a few dollars to get his car from a garage, etc. The same party is likely to try your home and pretend to your wife that he is a personal acquaintance, and only needs a couple of dollars. Notify the police at once if you are approached. The man has no connection with the Hammer concern whatever.



In the Service of the Profession

Gum Prints

For Advanced
Pictorial Photography

TO our knowledge, we are the only concern that is in a position to produce this superior style of work for the profession. There is no other printing process that enables us to lift photography from the ordinary, except similar processes like the Bromoil, which alongside of the Gum Print enjoys the distinction of individuality. Gum prints should be made of only such subjects that are unusual, broad, or pictorial in conception. The Gum Print is the highest expression of superior and artistic photography. Recommendable colors are: Black, Warm Black, Van Dyke Brown, Green Black, Blue Black, Orange, Red, etc.

Two or three specimens prominently displayed in your studio will be an attractive feature and an invaluable asset to your show room.

Write for List No. 9

BLUM'S PHOTO ART SHOP
INCORPORATED

1021 North Wells St. - CHICAGO, ILL.

Save 25% to 60%

On Slightly Used

Cameras, Kodaks and Lenses



Our Bargain Book and Catalog contains things that the professional and amateur photographer needs.

**SEND AT ONCE
FOR YOUR COPY**

You will find the most up-to-the-minute Cameras, Lenses, and supplies of every description,

both used and new, listed therein at startlingly reduced prices. Thousands have been pleased with our Bargains and business methods. We can do the same for you. Every item is guaranteed and a

10-DAY FREE TRIAL

is granted, after which time, should the outfit prove unsatisfactory, same can be returned and your money will be refunded. Can anything be fairer or squarer?

CENTRAL CAMERA COMPANY
112-M, South Wabash Ave., CHICAGO, ILL.

BULLETIN OF
PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.
Countries in the Postal Union, \$2.50. Single copies, 5 cents.
Subscriptions received by all photographic dealers in the United States and Europe.
Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1028

Wednesday, April 20, 1927

Price, 5 Cents
\$2.00 per Year

CONTENTS

Editorial Notes	483
The Receptionist—Miss I. Deal Answers Questions (by the Sphinx)	486
Illustration—Winner of the \$500 in gold at the Middle Atlantic States Convention	487
Illustration—Awarded Silver Medal at the Middle Atlantic States Convention	489
Problem in Ethics (C. H. Claudy)	491
All Must Guard Own Bank Checks (James E. Ryan)	493
"Photographs Live Forever"—Prizes offered for Essays "Why I Should Be Photographed"	496
Two New Arrivals	496
Philadelphia and the Advertising Campaign	497
Cedar Point Convention Promises Some New Features	501
Does Your Advertising Pay? (Frank Farrington)	502
Vancouver Photographers' Association	502
As We Heard It	506

Editorial Notes

Time for Play

Perhaps photographers need no one to say to them that there is a time for play as well as time for work.

Not long ago we noticed over the entrance to an amusement park between South Bend and Mishawaka, Ind., the legend, "PLAY SO YOU CAN WORK." As a slogan for a playground, not so bad. For one thing, that legend admits without argument that work is the main thing and that play is not to take its place, but to make it easier to work, and to make it possible to work more efficiently.

A young photographer or studio employee does not always realize that he is handicapping his work by too much play. He does

not appreciate the fact that play will come to crowd work out of his mind if not out of his activities. The older man does not realize that he may handicap his work by too little play. He may not understand that all work and no play not only makes Jack a dull boy, but it also makes him an inefficient worker.

We read a statement by James S. Coward who has made so remarkable a success of the retail shoe business in New York. Said Mr. Coward: "In forty-nine years I have not been away more than a day and a half's journey from my store."

That says a good deal for that gentleman's persistence in sticking to his business and his success may or may not have been due to staying so closely. We prefer to think that Mr. Coward is a good enough merchant to have been able to make his business a success without that sacrifice of the advantages of travel and leisure. In fact, we are sure that so close devotion to his store has handicapped that merchant, just as we are sure it will handicap a photographer or anybody else to eliminate vacations, days off, outdoor sports and recreations.

A man curtails his artistic inspirations by confining his attentions to the routine, not to say drudgery of his occupation. There

must be frequent stimulus to the imagination in developing artistic effort, and most photographers have something of the true artist in them. Many are primarily artists and business men only from necessity.

Make your plans this summer to play enough so you will be fit to do more and better work.



Science Adopts the Movies

Dr. S. Philip Goodhart of the faculty of Columbia University, New York City, an educator of renown, is convinced that the cinema has greatly contributed to the stock of human knowledge. Aside from the class of pictures making only for amusement, this learned scientist recalls an old proverb that "one picture is worth a thousand words." An educational reel can make geography interesting as well as instructive, and the medical student finds the cinema of great value in his studies of anatomy, clinical medicine and surgery. As an educator, it rivals the library.

The use that the industries make of motion pictures is astonishing. Employees are thus taught correct methods of operation and the value of safety devices.

The cinema is finding application in astronomy, in the phenomena of the earth and in the depths of the sea. Moving pictures of the total eclipse of the sun in 1924, recorded the most remarkable solar corona ever observed, and the eclipse, probably the best in recent times, was given a permanent record.

Electrical, mechanical and magnetic phenomena have been visualized by motion pictures and physiological and biological facts are demonstrated by them.

In no department of science do motion pictures offer wider or more valuable possibilities than in medicine and surgery. Slow motion pictures have brought to the surface data for observation, formerly unsuspected. For diagnosis, a graphic visualization is of the greatest importance, and for records, it is unmatched.

A rare operation in London, New York, Paris or Vienna, instead of being observed by the few, becomes, in the use of motion pictures, an open clinic, accessible to students throughout the world.

A technique acquired by a genius in surgery, which would otherwise pass away with its possessor, can be made available for succeeding generations.

The healing operations of nature, as popularly called, in a contest with disease are, from scientifically ordered motion pictures, made as clear to the trained understanding as the incidents of a filmed tennis match.

George Eastman, working in conjunction with the staff of the University of Rochester School of Medicine, Rochester, N. Y., has offered the vast facilities of the laboratories of the Kodak Company and all the needed space and facilities for the remarkable projects of a forward-looking group of researches. Their scheme is nothing else than a plan to employ color photography and slow motion pictures as a means of instruction in medicine and surgery.



News and What's New

Just twenty years ago, in the town where we live, there was being circulated for signatures a petition asking the legislature to pass a law forbidding automobiles the use of the public highways.

So short-sighted are we at times. Not two years later there was being handed to those forward looking men who had loaned money to Henry Ford, a stock dividend of 1900 per cent. And back in the sticks there were still people shouting: "Git a horse!" and trying to prove that no gasoline propelled vehicle had any rights on the roads. And today the horse, as a pleasure vehicle, has become so rare, that Lady Godiva would attract more attention because of her mount than by reason of her lack of raiment.

We are crazy for news. We can't wait from breakfast time until dinner time to know what happened in the world. We must have new editions of our papers every

hour. But when it comes to what is new in our business, we seem to lose much of that anxiety for knowledge.

Is it that we are more interested in the latest divorce trial or murder than in the development of our business? The photographer, if there be such, who is more interested in reading the newspaper reporter's inventory of the contents of the suit case of a murder victim than in following the details of the invention or discovery of a new photographic process, what shall we think of him? Is it that his morbid curiosity is greater than his professional interest?

The photographer who gets ahead, whose studio becomes a center of artistic endeavor, whose work attracts the people who want fine photography, is not he whose enthusiasm is spent in outside affairs. Instead, his work is his hobby and better work is his ambition. He does not neglect recreation or even an avocation, but it is his studio work that gets the best that is in him. He reads the news, but he studies to learn what is new in the profession.

✽

Waiting for Business

They are building a fine new concrete highway into ———burg and we were recently talking with a photographer there.

"The new road's going to be a great thing for business here," he said. "I count on my business being considerably larger just as soon as they get the road completed."

"What are you doing to reach the people who will come in on that road?" was asked.

"Oh, I'm not changing my advertising any, but the business will come all right. I'm right here in a good location and it will come my way."

That photographer seems to think he is fated to share in the increased business without doing anything to attract it. There were plenty of soldiers in France who believed they were safe until the shell came along that was predestined to hit them. Napoleon once said to a soldier, who ducked as a cannon ball went over his head, "My

friend, if that ball were destined for you, though you were to burrow a hundred feet underground, it would find you."

That sort of belief may go on the battlefield, but it means nothing in business. Sitting back and waiting for the business that is foreordained to come to you will simply mean that the competitor who isn't as good a waiter, but who is a better go-getter, will get the business.

The only thing sure to hit the business of the waiter, even though he waits with open arms, is a shot of bankruptcy embalming fluid.

Any man who is holding faith in the old saying that "Everything comes to him who waits," is placing his dependence upon an exploded theory. Nothing but the undertaker comes to him who merely waits.

✽

Notes on Vanity

A newspaperman has been interviewing the photographers of Erie, Pa., to determine how people regard themselves, and why they go to the studio.

The scribe's report is not convincing that vanity is confined to the gentler sex, or to any particular age.

There seems to be a consensus of opinion that as many men as women are concerned as to their appearance when propped up to be shot by the camera man. The very young and the old are not exempt.

Youthful "sheiks" are as fussy as any "deb."

Generally speaking, the reporter seemed to gather that men go to the photographer upon the demand of their families, or to give out portraits for publication, while great numbers of women find the impulse coming on when they have acquired a particularly becoming costume.

At one studio it was learned that a prominent business man of the city had spent half an hour primping and slicking each of his few remaining hairs evenly in place upon his glistening dome, before venturing out of the dressing room to face the camera.

Astronomers X-Ray the Heavens

For years on end, scientific star-gazers in astronomical observatories in America and abroad, have been puzzled by what have been designated on celestial maps as "dark spots."

Now there comes forward an inquisitive scientist of Harvard University observatory with something interesting to say. Not satisfied with old maps, and unwilling to let a certain smudge showing in the constellation of Corona Austrina go unexplored, he has penetrated the dark spot with a telescopic camera, and finds a perfectly good star—perhaps there are others yet to be revealed.

The night sky being thickly speckled with sparklers, generously and pretty evenly sprinkled about, made it seem strange there should be vast vacant spaces. The theory is now advanced that the dark spots are not celestial deserts, but that the star field is there obscured by vast dust clouds, heretofore not penetrated by means of telescopes.

The Harvard professor finds that photography reveals the existence of hitherto unknown bodies, either in or beyond a veil of star dust, a class of exploration quite similar to that of the surgeon spying out our bones hidden beneath flesh.

Great is Science and Photography is her Right Bower!



MISS I. DEAL ANSWERS QUESTIONS

A bit of good news! We understand that the wail we uttered in our first article—that there was no way in which receptionists could be trained before running amuck in our studio—will shortly be out of date. Fine. Splendid. We owe a hearty vote of thanks to the Board of Directors of the P. A. of A. Summer School at Winona Lake, for they are introducing into the school curriculum this year a special course for receptionists. This is a big step in the right direction and we ourselves will certainly be there in the front row every day school keeps. It is worth fifty dollars to many of us to send our own receptionist; and worth that to many ambitious receptionists themselves, who see in it an opportunity to qualify for a better job. We were told the details of the course a few weeks ago and the instructor. It is quite safe for you to begin to consider whether the new first-aid plan can be made to benefit your reception-room. A very timely innovation, P. A. of A. We congratulate you.

Now for our first questions. What's the matter with Ohio, New York, New Jersey—and the other forty-four whose names we would reel off if we could remember them all? Everyone of these questions comes in from Pennsylvania. We had an idea we'd sign each question with the name of a state, but since Pennsylvanians seem to be either the only ones who have any problems or the only ones who trust us not to mention them by name, we'll have to split states into sections to tell the questions apart.

Well, here's getting down to business, as the miner said as he disappeared down the shaft.

"My Dear Miss Sphinx,

"Having been lucky enough to keep my three employees with me for a number of years, I was up against it when my receptionist left to be married. I have a girl now, temporarily, but it seems to me that she demands too much money. Also, she wants a commission. I have never paid



BORIS, BOSTON

*Winner of the prize of \$500 in Gold for the Best Portrait, open to the world, presented by F. W. Hochstetter,
at the Middle Atlantic States Convention, Pittsburgh, Pa.*

commissions and am not anxious to start. Takes too much book-keeping for one thing.

"Please tell me, what is the right salary for a receptionist and is it customary to offer commission? If so, how much?"

WESTERN PENNSYLVANIA.

You know, it is quite a problem to set a definite amount as a standard salary for a receptionist, because local conditions, competition, etc., tip the scales and prevent absolute balance. The average salary today ranges from twenty-five dollars to forty dollars. More than that is exceptional. Less than that does not secure for you a very competent girl except in a small town.

A good receptionist is always worth a commission of two per cent on your gross business. That means, if you do a business of \$2,000 in April she gets \$40 of it. Your reason for not desiring to give commission exposes one of your greatest weaknesses—the fact that you do not keep a monthly report. That is the only book-keeping necessary to determine commission and it would be worth the price of the commission just to get yourself in the habit of keeping such a report. The monthly report is the best mirror of our successes and our slumps, and the best little prod to keep us on our toes. Last April's sheet sets a mark for us to shoot at and surpass this April.

Most receptionists today are working on straight salary, though some of the biggest studios and chains of studios are giving commissions. It seems to us that it is a splendid plan to pay a salary and then a rather fat commission on all business above a certain figure. Here your monthly records come in again to help you to determine the figure at which your receptionist's commission starts. We would rather pay as high as 15 to 20 per cent on extra business than 2 per cent on gross output. Suppose, for instance, Mr. Blank did a \$2,000 business last April. He offers little Miss I. Deal a fifteen per cent commission on all gross income above that figure. The April sheet this year shows a total of \$2,600. That means \$90 for Miss

Deal, whereas if Mr. Blank were paying her 2 per cent on the entire business, her commission would have amounted to only \$52. There is thus a difference of \$38 in her favor. *But*—not only that difference but the *full amount* came out of business Mr. Blank would not have gotten except through her extra effort. So he is well content, especially as he knows that if business drops down to dead level in May, he won't be paying *any* commission. According to this plan Miss Deal never profits *at his expense* but always to his advantage, too.

It would not be wise to pay commission to a new girl if you engaged her just before the Christmas rush. She could reap a golden harvest for two months and then leave you flat. Too many receptionists are moving about today—like the new cook to whom the mistress said:

"Shall I send for your luggage?"

"No, thank you," replied cook quickly, "I usually leaves it at the station for the first week!"

Sometimes, of course, it would be better for us to change receptionists once in a while. Habit often blinds us to the possibilities in our reception room, which would be apparent to a new girl. It is easier for us to jog along as usual, like the man who said to his friend,

"My wife is threatening to leave me!" To which his friend replied sympathetically,

"That's tough. Can't you get her to promise?"

"Dear Sphinx,

"I can't agree with you about re-sittings. You stated in an early article that re-sittings should be made without charge. Now why? I contend that if the customer knows in advance that she can't have a re-sitting without charge she is far more likely to make a choice from the first set of negatives. These women want re-sittings half the time just out of curiosity or vanity. Why should we pay for their amusement?"

CENTRAL PENNSYLVANIA.

Our friend did not tell us in his letter

whether he invariably got a deposit—or “camera charge”, as it should be called, since the money is not returned if no order is placed—but we are inclined to guess that he probably does not, or that if he does, the amount is not large. It has been our experience that to get a substantial camera charge from each customer we must give her a feeling of assurance that she will be pleased with the work. To bring up the price of a re-sitting before the first sitting is made suggests a possibility of dissatisfaction, and that thought will naturally be accompanied by a certain caution in expending moneys without seeing the product. The customer will begin to think she is in the same class as the father to whom Johnny said,

“Dad, can you sign your name with your eyes shut?”

“Certainly, my son,” replied the father.

“Well, then,” said Johnny hopefully. “Please shut your eyes and sign my report card.”

We will suppose that in nine cases out of ten it is the customer’s vanity or curiosity that lets you in for a re-sitting. You speak with a bit of feeling in this connection, and if you are not careful that little resentment will work against you in your business. Women feel it very quickly. You see, you have stopped just half way in your reasoning. You have made a deduction and established a fact to your own satisfaction, but you have not figured any way to make this work to your advantage instead of your disadvantage. You have just gritted your teeth and growled, “The customer shall pay for this folly.” Fair enough maybe, but does she? Not a bit of it. You may get the money for the re-sitting, but her resentment will make a big difference in her final order. She will order just what she needs, and be impervious to any suggestion. Then you will blame the receptionist for not getting better orders. We should not feel that we are doing the customer a favor by according her a re-sitting. We do it because the fact that we have not been able to please her at the first attempt is going to mean a

financial loss to us. Suppose the negatives were very lovely from a photographic standpoint. If we have not sold her the idea of ourself as an artist, whose discrimination is to be relied upon in selecting just the right thing of her, so that she accepts our verdict on the proofs unquestioningly, then we must do the next best thing and make her what *she* wants. But don’t blame *her* if you have not gotten across to her the superiority of your decisions in all art matters.

Now, how *can* we avoid re-sittings? Charging for them is perhaps one way, but the results are too costly to us. The cure is worse than the disease. We can, for one thing, be so absolutely pleasant and friendly that the customer hates to put us to the extra bother. We can show such interest in her work that when we say a certain picture would finish up far better than it looks in the proof, she will feel that we are sincerely advising her for *her* own good. Miss Deal sometimes puts the shoe on the other foot and says, “Well, it is too bad that you do not see the possibilities in this proof, but the outcome will be even more pleasant when you get your finished work. Of course, you could try a re-sitting, but I hate to suggest putting you to all that trouble again when it is not likely that Mr. Blank could get anything lovelier than this will be when retouched and finished in a warm ivory—the very thing for these soft, artistic lightings. You will have very distinctive portraits.” By insinuating that a re-sitting is a nuisance to *her*, not to Mr. Blank, Miss Deal sometimes manages to avoid it. If not, she gives it with a good grace. The customer enters the light room perhaps a bit hesitatingly, but Mr. Blank, too, greets her with a warm smile. A wise person has said, “Grinning—like a flivver—makes some folks look silly, but it gets them there.”

You know, arguing with a customer, even if his demands are unreasonable, is usually futile, because you are at a disadvantage. You can not say to her, “Look here, old lady, you will never be as good-looking as you are in these proofs, so you’d better shut

up and be thankful." A few eccentric souls practice this frankness. A well-known clubman brought back his proofs with the report, "My wife doesn't like this work of me at all—says it isn't natural." To which the photographer replied, "I knew it! Didn't I tell you that you were not drinking enough?"

Usually any attempt at argument, after the good points have been stressed and gentle persuasion and suggestion nullified by the customer's obduracy, results in a counter argument and even antagonism. There is a streak of stubbornness in most of us which, like a quicksand, had better be skirted 'round than challenged. Old Mose was wrestling with a balky mule when a bystander asked him,

"Why, Mose, where's your will power?"

"Mah will power's all right," came the reply, "but, you ought to come out an' see dis yer animal's won't power!"

Our next question was not written, but oral, and came from one of the staff of the BULLETIN OF PHOTOGRAPHY.

"Say, Sphinx," objected this individual, "What is the idea of always referring to

the studio customer as 'she'? Don't they have any men and children in studios where you come from?"

Now this is a poser. We could say with truth that the woman is the usual customer, because even when it is a case of a child's picture she usually officiates—and often indeed when the sitter is a man! But to be perfectly truthful, that wasn't our real reason. That was just one that we thought out afterward to try to justify ourselves. As a matter of fact we were faced with three pronouns—he, she and it—from which to select one to use in our talks together, and we lighted upon "she," because—oh, well, just because we *did*, that's all. You know this is our first attempt at writing along photographic lines and we can guarantee our facts and suggestions and our sincere desire to help with a far better conscience than our method of presentation. In fact, the fellow who questions our choice of words and such knick-knacks will be in the same boat as the nervous lady who called "Careful, driver, not so fast—this is my first ride in a taxi."

"Mine, too," said the taxi driver.

Problem in Ethics

C. H. CLAUDY

The following questions were asked me by a photographer, with the request that I answer him directly before doing so in these columns. The answers sent him follow the set of questions.

Some Problems in Photographic Ethics

1. What is the right procedure when a woman (it is nearly always a woman who causes most of the difficulties) returns her proofs, saying they are just awful! She knows she never looked that bad, etc., but absolutely refuses to have a resitting, and demands the return of the deposit?

2. Also, some women refuse to pay any deposit, stating that they never had to before. Are you justified in being firm with her, and saying that a deposit must be made before the proofs are delivered, or do you "back down" and tell her it is all right?

The Replies to the Questions

1. If you ask a deposit for fun, return it. If you ask a deposit to insure yourself against the unreasonable demands of the customer, explain that you will gladly make resittings, but that the deposit has already been spent on plates and time, and that therefore you cannot return it.

2. Ask deposits from all or from none. It's either a rule or it isn't. The deposit should be obtained before the sitting is made.

3. Then there is the woman who O.K.'s her proofs, and gives her order, but returns the finished pictures, and says they are absolutely no good (when you know they are all right) and demands that the entire amount she has paid you be returned. When you explain that you have been to a lot of expense in time, material and labor, and cannot return the money, she gets mad, and threatens to send her husband in to collect, or she will sue.

4. There is the woman who is not satisfied with her proofs, and insists on repeated re-sittings, so by the time she gets proofs that she likes, you are actually making her pictures at a loss to yourself.

5. Some women order pictures, and never call for them; what about this kind?

6. The woman who brings you a picture, made by your competitor or some other photographer, asking that you copy it. When you explain that the photographer who made the original picture has the negative, and should make the pictures, she goes off mad.

7. The women who have their minds made up for pictures to be made up in some out-of-date style or finish, that you dislike to put out under your studio name, because people seeing them, would think you were that far behind the times, what then?

8. The woman who orders pictures from the very poorest negative, one that is blurred, or bad from an error in exposure, lighting, or development.

9. What should be done when proofs are sent out, and you never hear from them again, and repeated letters fail to bring any answer? How long is a reasonable time to wait before discarding or destroying the

3. There are a certain number of unfair people in the world. You have to make up your own mind as to whether to play with them or tell them the truth. Perhaps a visit from the husband should be a good plan. Husbands are usually in business. If he is in business, you can ask him if he returns money on goods made to order, which are made in good faith and which are perfect. He'll probably see the point.

4. That's your hard luck. You either are able to please or you are not. I'd rather lose money on a sitting than have a woman say I wasn't able to make a satisfactory picture of her.

5. You have to decide whether you will let a woman make you do something dishonest by threatening to get mad if you don't. If she told you that she'd get mad if you didn't steal a pair of shoes for her from your neighbor, what would you do?

6. The Golden Rule is a pretty good one here. If you are willing that other photographers should copy your pictures and keep you from a re-order, you copy theirs.

7. Do the work, and leave your name off. Even if you put it on, it won't do you much harm. If I want a suit of clothes made with a velvet collar, or a pair of shoes made to order with patent leather tops and yellow toes, neither tailor nor bootmaker would feel their reputation damaged by my peculiarities. This doesn't happen often enough, does it, to be a real problem?

8. Don't send a woman a poor picture to choose from! If you make an error in exposure, lighting or development, put the negative in the trash pile.

9. Your deposit covers your loss. Keep negatives the limit of time from which re-orders can be expected—a year isn't too long.

negative? I once stated on a card that I send with the proofs, that all negatives from which no pictures were ordered in ten days, would be destroyed, but it did no good, seldom got the proofs back in less than two weeks, and I have gotten proofs back, with order, almost a year after they were sent.

10. Another problem: I am sometimes called out to a residence to take pictures of funeral flowers, just before the services begin. Because of the time, and the sorrowing attitude of the family, I do not ask for a deposit, but take the pictures and later submit proofs. No pictures are ordered and when I ask for a payment to cover my expenses, they refuse to pay any, saying they had decided to get no pictures and will not pay me any money.

10. If the people in your vicinity are as hard boiled about paying just bills as this question would indicate, then it would appear that you'd better cook yourself until you, too, are hard boiled enough to ask a deposit before the pictures are made. Let me suggest to you that there is always a remedy in court for those who order and do not pay; I know it's not worth it in the individual case, but sometimes the example is salutary. Seems to me I would do one of three things: refuse such business entirely; insist on a deposit; or do it only for well-known and well-trusted customers.

All Must Guard Own Bank Checks

JAMES E. RYAN,

Manager, Forgery Bond Department, Metropolitan Casualty Insurance Company.

Which stands the loss resulting from the alteration, forgery or fraudulent use of a check—the bank or the depositor? This is a question that no amount of answering seems to affect. In most cases, the layman will unhesitatingly reply that the bank is solely responsible in every case. It is this belief in one-sided responsibility, so generally held, that even leads the most conscientious of depositors to let down his guard in the making and handling of his check, secure in the conviction that in case of loss the responsibility is not his.

But the test in law of the responsibility for such loss is the determination of whose was the responsibility for the causes that made successful alteration, forgery or misuse of a check possible and who was derelict in the observance of that "due diligence" in writing and handling the check, without which the courts have ruled there can be no protection from loss. This insistence by the courts on "due diligence" is, in fact, a "rule of reason," the justice of which becomes apparent on examination.

When the courts have been called upon to determine responsibility, they have recog-

nized that the bank is only a depository for the depositors' funds and will pay out certain of those funds on the depositors' orders, and that in the discharge of this function the bank cannot reasonably be expected to assume responsibility for acts and accidents which it cannot control.

Limits of Bank Responsibility

Six billion checks are cleared annually in the United States and no bank can hold up payments on all of these checks until they have been verified. To do so would halt business. The bank will scrutinize checks for evidences of tampering and to compare the signatures with specimen signatures on their files. But the majority of checks are deposited in some bank other than that on which the checks are drawn. Hence it is easy to understand how unjust it would be to hold the depository bank responsible for all losses occurring, since the depository bank's only evidence of the amount to be paid out is that which appears on the face of the check. If this amount or the payee's name has been altered in such a way as to leave no evidence of the alteration, the bank has certainly not shown negligence.

The bank accepting a check for deposit cannot be expected to know to whom the drawer of the check gave it, or for what amount, save as the check itself indicates, and if the bank suffers a loss through a check deposited with it, the chances are that the innocent maker of the check will be sued.

Although there is no uniformity of law on the subject, since every case must be judged on the circumstances surrounding it, there exists a great body of court decisions in the various States, a digest of which gives a concrete set of given cases of which losses may be incurred by a depositor and which have their causes, in a general way, from the depositor's negligent acts. Grouped, these cases are:

1. Where the loss arises out of the negligent acts of the depositor committed prior to the signing of the check.
2. Where the loss results from the depositor's negligence with respect to his act of drawing and signing the check.
3. Where the loss arises from the depositor's negligence with respect to his custody of the check after execution, but prior to delivery by him to the first holder.
4. Where the loss results from the negligent acts of the depositor with respect to the act of delivery to the first holder.
5. Where the loss results from the negligent acts of the depositor with respect to his examination of his canceled checks after their return to him.

Acts of Negligent Execution

Under the second heading are cases involving in one way or another acts of negligent execution, as a result of which the bank on which the instrument is drawn acquires a right to debit the depositor's account upon a check or for a sum which the drawer did not intend. These cases may be classified into the following subdivisions:

(a) Where the drawer's negligence has resulted in his signing of a check which he did not intend to sign.

(b) Where the drawer knowingly signed and delivered a check, but left formal blank spaces therein, such as for the amount or for the names of the payee.

(c) Where the drawer knowingly signed a check, complete in all respects, but so executed that it could be altered, usually as regards the amount, by the insertion of words and figures therein, without erasing anything on the check as originally drawn.

(d) Where the negligent execution has invited or has rendered a subsequent alteration by erasures and substitutions easier than it otherwise would have been.

Three court decisions rendered in cases under Group 3, where loss arose from the depositor's negligence with respect to his custody of the check after execution, but before delivery to the first holder, maintain that the drawer of a check is under a duty to the drawee bank to prevent the escape of the instrument. According to these decisions, even though the instrument is stolen from the possession of the drawer and completed without authority, the drawee bank is justified in debiting the drawer's account, whereby the loss is borne by the drawer.

When Loss Is Drawer's

In cases under Group 4, where the loss results from the negligent acts of the depositor with respect to the act of delivery to the first holder, the loss usually falls upon the drawer, although a substantial change of the facts will relieve the drawer from liability. For instance, where the drawer by fraud is induced to draw and deliver his check to a person under the belief that the person with whom he is dealing is the person whose name appears as the payee. The fraudulent party impersonates another, usually some one of known financial standing, and the drawer is misled as to the identity of the person with whom he deals.

Decisions on cases coming under Group 5 are more numerous than on others embraced in any of the several groups. There are three sub-divisions of cases where the loss results from the negligent acts of the

depositor with respect to his examination of his canceled checks, after their return to him from the payee bank. These are:

- 1—Where the drawer's name has been forged.
- 2—Where the body of the instrument has been materially altered.
- 3—Where there has been a forged endorsement.

In cases in the first two sub-divisions the court seemed to be agreed that the failure on the part of the depositor to discover the forgery or alteration upon return of his canceled checks and promptly to notify the drawee bank constitutes such negligence as will throw the loss on the depositor.

Duty of Depositors

As regards the duty of a depositor to look for and report the finding of forged endorsements, the courts are not agreed. But most of them hold the depositor is under a duty to look for forged endorsements.

An analysis of the circumstances of the causes at action and the decisions rendered wherein the maker of a check is held responsible for a loss gives the following summary of reasons for reaching decisions:

The check was carelessly drawn.

The maker, in handing his check to an unknown person, did not show "due diligence."

The maker signed his checks in blank and left them in charge of an employee.

The maker did not observe "due diligence" in seeing that the check was sent to the proper person.

The criminal who cashed the check had previously established his identity with the bank.

The bank showed "due diligence" by telephoning the maker's office to verify the check and an employee, a confederate of the criminal, answered the telephone call and verified it.

The maker was negligent in not checking over his canceled vouchers immediately upon their return to him from the bank.

It is evident from the foregoing that in a great variety of circumstances banks are held not to be responsible for losses, that the maker of a check must assume responsibility where loss has been due to his failure to exercise "due diligence," and that the courts' construction of what constitutes "due diligence" is such as to make it incumbent upon the depositor to employ every proved means of protection against loss due to frauds upon his checks.—*N. Y. Times.*

∴

"John, I distinctly heard that clock strike two as you came into the house."

"Yes, dear, it was beginning to strike ten, but I stopped it for fear it should wake you up."

THE "GO-GETTER" PUPS

YOU'VE often wanted one of those mitt dogs when photographing the kiddies—we have 'em. They are just right to fit the hand and you can also tuck the bulb in the skirt so as to leave the left hand free. Made in a good grade of plush, are indestructible, and will last for years. If they become soiled, they can be readily dry cleaned. We've two sizes made specially for the BULLETIN OF PHOTOGRAPHY—the regular size, No. 1, will fit all size hands; if your hand is small, ask for the No. 2 size.

PRICE, \$1.75 POST PAID

or, with a year's subscription to the BULLETIN OF PHOTOGRAPHY, \$3.00

FRANK V. CHAMBERS

636 South Franklin Square

::

PHILADELPHIA, PA.

One-eighth the actual size



PHOTOGRAPHS

Live Forever

The photographers of Cleveland, Ohio, are awake to advertising possibilities, and the latest stunt of the Photograph Week Society was to get a five inch double column space as a news item, gratis, in the *Cleveland Plain Dealer*. Moreover, they have enlisted the newspaper in their efforts and have its support.

We print the advertisement herewith, as we believe it will be of universal interest:

PRIZES OFFERED FOR PHOTOGRAPH ESSAYS

"Why I Should be Photographed," Best Answers Will Win \$100

For the best essay on this subject a group of ten Cleveland photographers are offering a cash prize of \$100. Work out your answer, write it down in 300 words or less, and send it to the Photograph Essay Contest Editor, Room 516, *The Plain Dealer*, before April 9.

The second prize will be \$50 worth of photographs and the third, \$25 worth of photographs. The winner can have these pictures taken by any member of the Photograph Week Society, which is co-operating with *The Plain Dealer* in the contest. They are Bachrach, Inc., Frank R. Bill, Bukovnik Studios, Jack Clifford Studios, Harry A. Cole Studio, Inc., Hill Studio, Newman Studio, Clifford Norton Studio, Standiford Studios and the S. Jay Webb Studio.

Three judges have been selected who are familiar with both art and literature, who know the value of photography and who will be impartial in their judgment. They are Henry Turner Bailey, of the Cleveland Museum of Art; I. T. Frary, of the Cleveland Museum of Art, and Gordon Thayer, of the Cleveland Public Library. These men will have one week to judge the answers after the contest closes. Their decisions will be announced Sunday, April 17.

There are two basic reasons for being photographed, according to the profession.

The first is for sentimental or family reasons, the desire to have "for keeps" the beloved image of someone who makes our hearts beat faster. The second is for purposes of record. Babies grow up, mothers die, but "photographs live forever."

Here are the specific rules:

The essays must be on the subject "Why I should be photographed."

The Photograph Essay Contest is open to everyone of any age, excepting professional photographers.

Essays must not be more than 300 words long; must be written, or typed, plainly on one side of the paper.

Contestant's name, address and telephone number (if he has one) must be written plainly on his entry.

All essays must be sent to the Photograph Essay Contest Editor, Room 516, *The Plain Dealer*, Cleveland, before April 9.

The contest is now open. One hundred dollars awaits the winner.

✱

Two New Arrivals

The most novel announcement of its kind we have ever seen is the one sent out by Mr. and Mrs. F. Leigh Wyckoff, of Detroit. It is beautifully printed on laid lavender paper with ink to match. On the first page, on the lower right hand corner is Dr. Stork sailing along. When the notice is opened, one reads the following:

Mr. and Mrs. F. Leigh Wyckoff

ANNOUNCE

A New Work

in two volumes

MARION LOU

Weight 5½ Pounds

FREDERIC LEIGH

Weight 5 Pounds

A DELUXE EDITION

April 2, 1927

Critics say:

"A Howling Success"

We congratulate the Wyckoff quartet, and admire the literary ability of Daddy Wyckoff.

"On the Bridle Path." In Chicago Parks are wonderful bridal paths for those who love the sport of Kings. Harry R. Tilden of The Mid-West Photographic Co., with Hammer Press Plate working 1/350 second, shows us one of Chicago's finest.



Philadelphia and the Advertising Campaign

Philadelphia photographers held a mass meeting at the Benjamin Franklin Hotel on April 1, presided over by Wm. Shewell Ellis, State Chairman. Fully 150 interested photographers were in the audience, and judging from advance promises, it looks as if Philadelphia will be in the 100% class. The *Philadelphia Inquirer* printed the following:

Advertising Benefit and Need Stressed

Advertising is needed most when a business has more orders on hand than it can possibly hope to fill, Pirie MacDonald, nationally-known photographer of New York, told members of the Photographers' Association of America at a meeting in the Benjamin Franklin Hotel, called to announce

the opening of a \$2,000,000 campaign in magazine advertising.

The importance of this fact cannot be overemphasized, said Mr. MacDonald, citing numerous instances of great industrial organizations which had gone on the rocks of ruin because they had dropped their advertising during a period of prosperity. There is no temptation more fatal, he said, than the temptation to neglect advertising when business is going at capacity speed.

This phase of the situation was brought forward by Mr. MacDonald in answer to a number of photographers who said they had more business than they could attend to. At the conclusion of the meeting, opinion was unanimous that the Philadelphia branch

BOOKS ON PHOTOGRAPHY

PUBLISHED AND SOLD BY

FRANK V. CHAMBERS, 636 S. Franklin Square, Philadelphia

AMATEUR PHOTOGRAPHY

The Amateur Photographer's Handbook, by Frederick A. Collins, R.P.S. A complete exposition of practical photography from the simplest performance to work for transmission of photography by radio. Nothing is omitted which is essential to a thorough comprehension of practical photography. **Cloth, Price, \$2.50, postage, 15 cents.**

Burnet's Essays on Art—The standard work for beginners and advanced workers the world over. Adapted by every prominent art school and teacher. Treats three subjects: The Education of the Eye, Practical Hints on Composition, Light and Shade. 160 pages; 135 illustrations, handsomely printed on fine wood-cut paper; bound in art canvas. **Price, \$2.00. Postage, 15 cents.**

The Complete Photographer, by R. Child Bayley. New Revised Edition. This work deals with those aspects of photography which interest the amateur—his apparatus and material, and their use, the evolution of modern photography, pictorial and technical work, exhibitions and societies. This edition is revised throughout and the sections on the hand camera and on orthochromatic and color photography are completely rewritten. The illustrations are representative of the best pictorial work, and include a reproduction of an oil print in colors. 420 pages. **Price, cloth, \$5.00.**

Photography for the Amateur, by George W. French. An indispensable guide for the amateur—and written so he can understand it. Of exceptional value also to the experienced photographer for the purpose of frequently checking up on his methods and procedures. Study of cameras and lenses; correct methods to follow in every phase of Photography—lighting, exposure, developing, printing, mounting and enlarging. An entire chapter devoted to Making the Camera Pay. **Price, \$3.50.**

Photography for Beginners, by George Bell. This book is essentially for the beginner as its title implies, and the elementary principles of photography are fully discussed. It was written expressly to clear the road of the many impediments to the beginner's success. **Price, \$1.00.**

Practical Amateur Photography, by William S. Davis. One of the best books for the advanced amateur yet published. The student is told, not only how a thing should be done, but also why it should be done. The chapters on composition and the artistic treatment of special subjects are very valuable inasmuch as they are records of the personal experience of its author who, in addition to being an enthusiastic photographer, is at the same time, an accomplished painter in oils. The glossary and bibliography, together with a complete index, make the book a convenient source of reference. **Price, \$2.00.**

COLOR PHOTOGRAPHY

Bypaths of Color Photography, by O. Reg. Edited and with an introduction by William Gamble, F.O.S., F.R.P.S. A stimulating and practical book which points out useful and valuable paths of research and experiment in one-exposure color-photography, while detailing, and where necessary criticising, the processes and results so far obtained in this field. The author is a practical photographer who has devoted many years of his life to the study of color-photographs and has originated many new ideas and ingenious forms of color-camera. 136 pages, illustrated. **Price, cloth, \$2.50.**

Practical Color Photography, by E. J. Wall, F. C. S., F.R.P.S. A complete and comprehensive working manual on this subject, a thoroughly practical work which gives little space to history and theory, but does contain practical working directions, including every detail of formula and manipulation, for every process of natural color photography which has any claim to practical utility or any theoretical importance. **Price, Cloth, \$3.00.**

MISCELLANEOUS

Camera Lenses—Including lenses used in enlarging lanterns etc., with some remarks on photographic shutters, by Arthur Lockett, 120 pages; 100 illustrations and diagrams. Every photographer who appreciates the importance of the camera lens will find Mr. Lockett's book a profitable investment. **Price, board cover, \$1.25.**

Cash From Your Camera, edited by Frank R. Fraprie, S. M., F.R.P.S. The only book on marketing photographs now in print. Instructions for preparing prints for market, information as to the various classes of buyers and the kind of material they want. An authentic and detailed list of the wants of all important picture buyers in the United States at the present time. A verified list of several hundred firms who are no longer in the market. **Price, paper, \$1.00.**

Optics for Photographers, translated from the original by Hans Harting, Ph. D., by Frank R. Fraprie, S.M., F.R.P.S. The writer of this book starts with the fundamental laws of the propagation of light and logically carries the reader through the principles of geometrical optics to a complete explanation of the action of all types of photographic lenses, and a description of their qualities and defects. Only the simplest mathematics is used, and this sparingly. **Cloth, \$2.50.**

Perfect Negatives and How to Make Them. Dr. B. T. J. Glover. A pamphlet of seventy-two pages concisely, but clearly setting forth details of manipulation, to effect negative production so controlled that the result may be correspondent to the intentions of the photographer. It is therefore of pertinent value to the pictorialist who considers the negative a means to a certain end and not merely the end in itself. **Price, 60 cents.**

Photographic Amusements, by Walter E. Woodbury. This interesting book describing many novel, ingenious, amusing and ludicrous effects obtainable with the camera, has been out of print for several years, though previous to that time it had passed through many editions and was one of the most popular photographic books ever sold. Reprinted with the original text and a number of new sections. 128 pages, 114 illustrations. **Price, cloth, \$1.50.**

Photography as a Scientific Implement. This book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is without doubt one of the most valuable photographic publications in print and one should be in the possession of every photographer. **Price, cloth, \$9.00.**

Stereoscopic Photography by Arthur Judge. A timely work on stereoscopic photography, inasmuch as there is a strong revival apparent of this beautiful art. Many inquiries are made for information on this subject, but nothing has been available. The submergence of the art during the last quarter of century naturally reacted upon the publication of books relative to this art. Besides the few books accessible are antiquated and so, of little use. This new publication is fully abreast of the great advance, and the student will find valuable information fully up to all the demands. **Cloth, \$5.00.**

LIGHTINGS

The Portrait Studio, Fourth Edition. A small book (5 x 7 1/4 inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here. **Paper, 75 cents.**

Towles' Portrait Lightings, by Will H. Towles, Lighting Expert and Director of the P. A. of A. Summer School. This new book on lightings which gives diagrams showing how the sitter, the camera, and the lights should be placed, is really a course in lightings in 44 easy lessons. Invaluable to the student in portraiture, as well as the seasoned portraitist. 37 diagrams, 44 illustrations, 103 pages. Your Photographic Book Shelf will not be complete without it. One lesson alone is worth the price of this book. **\$5.00, cloth.**

MOTION PICTURE PHOTOGRAPHY

Motion Picture Photography for the Amateur, by Herbert McKay, widely known authority on the mechanics of motion picture photography. The book contains 225 pages generously illustrated and is being used as a supplementary text by The New York Institute of Photography. With the amateur in mind, the author does not go into complex detail, but has succeeded in pointing out most clearly the optical and chemical laws governing cinematography together with their practical application. **Price, cloth, \$2.50.**

Motion Picture Photography, by Carl L. Gregory, F.R.P.S. A usable standard treatise for either professionals or amateurs. Carl L. Gregory was formerly Chief Instructor in Cinematography, Signal Corps School of Photography, Columbia University, New York. He is equally well known in the Motion Picture field for his unusual ability as an author. Special chapters were contributed by Charles W. Hoffman and by Research Specialists of the Research Laboratories, Eastman Kodak Company. **Price, \$6.00.**

Moving Pictures, How They Are Made and Worked, by Frederick A. Talbot. New edition, completely revised and reset. Illustrated; 430 pages. A veritable encyclopedia of the moving picture art. Easily understood. To those who are interested it will open up a new field of work. It tells of the romances, the adventures, the great preparations of marvelous ingenuity and the hundreds of other things that go into the making of moving picture plays. **Price, cloth, \$3.50.**

PICTORIAL PHOTOGRAPHY

The Conception of Art, by Henry R. Poore, A.N.A. The reading of the man interested in art is beset by many counter opinions. This book, in its comprehensive view, seeks to supply him with the basic facts and principles upon which art rests and which must stand at the foundation of any art creed. It not only helps the reader to know what art is, but in its chapter on "Misconceptions in Art" proves how frequently the popular mind wanders blindly among current fallacies. These are later treated at length. Second edition; revised; 222 pages, 100 illustrations. **Cloth, \$3.50, postage 15 cents extra.**

Light and Shade and Their Applications, by M. Luckiesh. The present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce the varied results. The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training. A book the photographer has long desired, 135 illustrations, 10 tables and 266 pages. **Price, cloth, \$3.00.**

Photograms of the Year 1926, Edited by F. J. Mortimer, F.R.P.S. A record of progress in pictorial photography and a source of inspiration and pleasure, illustrated by the best photographs shown at the London Salon, the Royal and the leading exhibitions of the world. **Cloth, \$3.25; paper, \$2.25.**

Photography and Fine Art, by Henry Turner Bailey. This book treats exclusively of the artistic phase of photography. Its purpose is purely aesthetic. Nothing in it refers to the technical means or mechanical methods for effecting artistic expression. It presents clearly and intelligibly the principles of art and their application to camera practice, recognizing the features incident upon the use of the material and instruments employed. **Price, cloth, \$2.50.**

The Pictorial Annual of The Royal Photography Society of Great Britain, 1926. The pictorialist, however richly endowed with the faculty of taste, would be hampered in expression, even of his individuality, did he not have means of comparing his work with others who are of high standing. Hence the value, indeed, the necessity of reference to what has been accomplished. In "The Pictorial Annual," one has conveniently arranged a selection of not only the most charming of the pictures exhibited but also of work which serves an educational purpose. Mr. Tilney has made a wise and useful selection, and besides, has added much to the value of the collection by his comments upon the pictures. **Paper, \$2.25; cloth, \$3.25.**

Pictorial Compositions, by Henry R. Poore, A.N.A. This book is recognized as the authoritative work published in English on the subject of Composition. It has maintained the cordial endorsement of the leading artists and critics of this country and of England, where it has had a continued demand. The book sets forth an analysis of pictorial processes, which, while of special interest to the artist and photographer, is designed also to aid the layman in his appreciation of the pictorial. Thirteenth edition; revised; 282 pages, 83 illustrations. **Cloth, \$4.00, postage 15 cents extra.**

Pictorial Photography: Its Principles and Practice, by Paul L. Anderson, E.E., lecturer of the Clarence H. White School of Photography. Every photographer who wishes to do more than merely "push-the-button," will find discussed in this volume the very points on which he wants helpful suggestions and definite instruction. It is written from a scientific standpoint, not too elementary on the one hand nor too ultra-technical on the other. **Cloth, \$3.50; postage, 15 cents.**

The Fine Art of Photography, by Paul L. Anderson, E.E. One of the best books on photography ever published and right up to the minute. 24 illustrations, 312 pages, cloth. **Price, \$3.50, postage, 15 cents.**

Principles of Pictorial Photography, by John Wallace Gillies. This well-known pictorialist has made a notable contribution to Art in Photography in this exceptional book. While he emphasizes that Pictorial Photography can not be achieved by any "multiplication table," he so clearly sets forth its principles that any photographer, amateur or professional, can see for himself just what makes a picture or, on the other hand, spoils it. Profusely illustrated. **Price, \$3.50.**

PRINTING

Perfection in the Pigment Process, Chris. J. Symes, F.R.P.S. A practical handbook, up-to-date, written by an expert in the process, clear, concise and eminently practical. A book indispensable to the worker with pigment. The entire subject is thoroughly gone into; all the difficulties attendant upon the method considered and nothing omitted or glossed over which is essential to successful result. **Cloth, \$1.00; paper cover, 60 cents.**

Print Perfection and How to Attain It, Dr. B. T. J. Glover. This little book of less than eighty pages is replete with valuable information not only for the beginner, but also for the advanced worker. It is intended to be supplementary to Dr. Glover's work on "Perfect Negatives," but it is complete in itself. Written in the same concise, clear manner, it gives instruction for production of the highest possible printing quality. **Cloth, \$1.00; paper, 60 cents.**

The Science and Practice of Photographic Printing, second edition, revised new subjects added, by Lloyd I. Snodgrass, B.S. The newest and most complete book on photographic printing—by a practical photographer of wide experience. Formulas and definite working instructions are given, together with a clear scientific explanation of the underlying principles. 304 pages, 53 illustrations. Bound in cloth. **\$3.00.**

REFERENCE BOOKS

Materia Photographica—A Dictionary of the Chemicals, Raw Materials, Developing Agents and Dyes used in Photography. By Alfred B. Hitchins, F.R.P.S., F.R.M.S., F.C.S., F.Ph.S.L., Member of Society of Motion Picture Engineers, Technical and Research Director Duplex Motion Picture Industries, Inc. 96 pages. It should be in the hands of every worker in photography. **Cloth, \$1.00, paper, 50 cents.**

Photographic Facts and Formulas, by E. J. Wall, F.C.S., F.R.P.S. This book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography. Indispensable to every photographer. It is handsomely bound in cloth, 386 pages. **Price, cloth, \$4.00.**

Wall's Dictionary of Photography, by E. J. Wall, F.C.S., F.R.P.S., edited by F. J. Mortimer, F.R.P.S., eleventh edition, revised and reprinted from new type. Invaluable reference book, classified as to subject; 800 pages. **Cloth, \$5.00.**

RETOUCHING

The Art of Retouching Negatives and Finishing and Coloring Photographs, by Robert Johnson. Johnson's Retouching has for many years held its place as the authoritative handbook on its subject. This new edition retains every practical feature of the original edition, with many additions by the two leading experts in this field—T. S. Bruce and A. Braithwaite. A simple, practical course of instruction in Retouching, Finishing and Coloring Methods. **Price, \$2.50.**

Practical Retouching No. 9—Edited by Frank R. Fraprie. If you want to learn retouching from the very beginning; if you want to learn every method of retouching; if you want to learn the most approved methods of retouching of today, including the use of the retouching machine, then be sure to get this most complete guide. **Paper, 40 cents.**

Retouching and Finishing for Photographers by J. Spencer Adamson, in 124 pages the author has packed with principles and methods evolved from 25 years, practical experience and wide research. You can learn the art of retouching and finishing with this book. **Stiff paper cover, \$2.00.**

Published and Sold by

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

of the national association will contribute more than its share to the nation-wide campaign.

The \$2,000,000 will be spent over a period of four years, mostly in magazine advertising. The campaign is divided into two sections, the section covering commercial photography and the other covering portrait photography. For this purpose two slogans have been evolved, the one for commercial photography being "Photographs Tell the Story," and for portrait photography, "Photographs Live Forever."

Advertising Purpose Explained

George Harris, of Washington, D. C., a figure of prominence in photographic circles, explained the purposes of the campaign, which he declared were manifold. Photography today needs advertising more than ever in its history, he said.

"The national campaign is designed to make the people of America 'photograph conscious'; to reawaken an interest in having their pictures taken," said Mr. Harris. "There was a time when everyone, rich and poor, had his picture taken, but American people are forgetting about it today.

"The trouble is that there are too many diversions in American life. The increased use of the automobile, the popularity of the motion picture, the radio and the hundred and one other things that go to make up our present mode of existence have to an alarming extent relegated the picture to the background. This is a condition we must correct.

"Photography is an essential art. It preserves for posterity picture events and portraits of people. It tells the story in a manner unrivaled by any other agency. How many people are there in America today who would give almost anything for a photograph of some loved one who has departed?

"Our art must be preserved, and we can preserve it only by advertising. We have a product the American public needs, and advertising is the only way we can make the people conscious of this need. A good pho-

tographer must study continually; must give his whole life to it, and his art must not be forgotten."

William Shewell Ellis, chairman of the meeting, said that a supplementary campaign will be carried on by the photographers of Philadelphia. They will contribute largely to the national campaign, and in addition they will raise funds for extra newspaper advertising in the dailies of the city.

Newspaper Held Best Medium

"The daily newspaper is the best possible medium for our advertising," he said. "It goes into every home and is read by all. It goes to the people we want to reach, the householders who will have their pictures and the pictures of their families taken. During the next four years the advertising of photography from a local standpoint will be doubled and trebled."

Mr. MacDonald in issuing his warning against dropping advertising during periods of prosperity enumerated a score of great industrial organizations which had gone down to irretrievable ruin through adoption of this policy. Business once lost is seldom regained, he declared.

"I know of many great businesses which have failed and been forgotten simply because they let the public forget them," he said. "They had more business than they could handle and they thought they could do without advertising. Gradually their business fell off and they have never been able to recover it.

"A product is like an individual. The old saying, 'Out of Sight, Out of Mind,' applies equally in both cases. No matter how popular the product has been, people will stop buying it if they do not have its existence continually brought to their attention.

"I might cite my own case as an example. For the last few years I have been trying to cut down my business. It has grown too big for me to handle and I am getting on in years and want some relaxation. I have refused to take hundreds of orders. And yet I carry ads in all the daily papers. Fur-

thermore, I will continue this policy until I retire absolutely from business.

"I do it because I do not want to be forgotten. I do not want to lose the business that I can take care of. I know that if I stopped advertising it would not be a year before I would be out looking for business instead of turning it away. This same condition applies everywhere, with all industries and all products."



Cedar Point Convention Promises Some New Features

The Cleveland Committee, in charge of the greater part of the work in connection with the coming convention of the O-M-I Photographers' Association, scheduled for Cedar Point, Ohio, August 9, 10 and 11, has been active. A complete tentative budget has been prepared, speakers and demonstrators are being rapidly signed up for the program, diagrams of the floor space available are already in the hands of the manufacturers, and the work is going ahead.

Enthusiasm is high among the photographers in the three states, particularly because they have always had a first-class time at Cedar Point and have been deprived of any opportunity for holding a convention for almost four years. The manufacturers' representatives traveling the territory all report that prospects look like an attendance that will eclipse even the big convention held in Cleveland some years ago. The three state societies have joined the Association 100 per cent and all have paid their dues in full.

Treasurer J. F. Rentschler, Ann Arbor, Mich., proposes to make sure that those who help the Association by paying their dues

before the convention will find it worth their while. The convention badges have been ordered, and are now ready. Members who pay their dues (\$3.00 for active members, \$2.00 for associate members, \$1.00 for guests) before the convention will have their badges mailed to them, and on arrival at Cedar Point all they will have to do will be to pin on the badges and walk into the hall. No tedious standing in line and no frantic searching of the records to find out whether or not the dues were paid—all this will be eliminated.

Detailed information regarding the program will be available shortly. Entertainment features call for a dance the first night and a big banquet and ball the second night, with many favors and some special song numbers. The kiddies and some of the older folks, as well, will have a fine time on the beach during the sports program which will be scheduled for one of the afternoons. Real prizes, the sort of things that children will appreciate, will be awarded.

There will be no prizes awarded in the picture exhibit, instead, handsomely engraved certificates will be awarded to those photographers whose pictures pass a certain standard set by the judges. The number of these to be given out will be left to the discretion of the judges. They may be few or many depending on the quality of the exhibit, but they will mean something to those who receive them. The certificates will be awarded at the banquet!

Hotel rates at Cedar Point have not been raised since the last convention, and a new addition to the Breakers makes many more rooms available. Complete information as to prices of rooms will be published. There is parking space for several thousand cars—open space being free and covered space at a very reasonable rate. Make your plans now for Cedar Point, which will be the biggest convention this year outside of the National.

✱

A—"How would you classify a telephone girl? Is hers a business or a profession?"

B—"Neither. It's a calling."

Does Your Advertising Pay?

FRANK FARRINGTON

Unless your advertising pays, it is a waste of money. You need to know whether it pays and to what extent it pays. It is your business to know whether you are getting returns from your advertising expenditure.

Seldom do the immediate or the direct returns from advertising show a profit on the cost of the advertisement. A special, limited time offer ought to give opportunity to check up on the returns and see whether they pay, but it may not. The limited offer may return scarcely enough business to pay for the advertisement, and yet it may pay. All advertising has its part in the cumulative development of the studio reputation and in making an increasing number of people acquainted with its location and claims and policies.

Many photographers have tried advertising and given it up, or practically discontinued effort because they could not see that it paid. Perhaps it did not pay in the limited period they kept at it. Perhaps they did not keep it going long enough to get results. You don't expect the first dose of medicine to cure you.

The best check-up on advertising is the continued growth of the business. When the studio is advertising steadily and consistently and the business is steadily growing, it is safe to assume that the advertising is paying, that it is responsible in a large degree for the increased patronage.

When the business is not growing, despite its advertising, it is usually a good plan to try to improve and to increase the advertising. More advertising or a better sort of advertising may be needed. It is very unlikely that to discontinue the advertising will solve the problem. An advertising appropriation is sometimes wasted because it is too small to produce results. Before declaring that you cannot make advertising pay, increase the advertising and give it more thought. Some kind of advertising will pay you. It is your business to find out what kind, and then drop the kinds that do not pay.

Vancouver Photographers' Association

According to Oliver Wendell Holmes, there are two requisites for a perfect feast: "Fun and Food," and as both of these were in evidence at the Annual Banquet of the Vancouver Photographers' Association, held on March 15th, the affair from the standpoint of the "Autocrat of the Breakfast Table," at least, may be considered a success.

The occasion marked the installation of the new officers for the coming year. Harry Charlton officiated as chairman in a very happy manner, and was followed by V. V. Vinson, (late President of the Photographers' Pacific International Association), who in a series of installation speeches, laid the mantles of authority upon the new President, A. T. Bridgman, the new Vice-President, R. A. Spencer, and the Secretary, Harry Bullen. And advantage was taken of the occasion to express to the latter, the goodwill and appreciation of the association, whose interests he has so faithfully served. A presentation in the form of a handsome bowl for flowers was made to him with the compliments of the members.

A disrupted tire, and a drawbridge, which "withdrew" at an inopportune moment, were responsible for the late arrival of the honored guests, Mr. and Mrs. Mose Grady, of Seattle. Mr. Rowe's toast to "The Ladies," which called for a response from Mrs. Grady, was addressed to a proxy, in the person of Mrs. Wilfrid Davis, who ably and wittily met the issue. A bouquet of roses was presented to Mrs. Davis, and later, to Mrs. Grady, who is held in great esteem by all Vancouver Photographers.

Speeches were made by the new officers and by Mr. Tugwell, who happily arrived in the city a few hours before the banquet. Letters were read from absent friends, and upon the arrival of Mr. and Mrs. Grady, an illuminating talk was given by the former on the National Advertising Campaign.

The Banquet was followed by dancing and cards, and the affair terminated with indications of an earnest and concentrated effort on the part of all members both for the support of the new officers and for more and better business for all concerned.

The first business meeting of the Association to follow the banquet was held on March 22, and committees appointed for the handling of an Exhibition and Photo Fair in the Fall. This exhibition will be under the able management of John Vanderpant, F. R. P. S. He will be assisted by several committees.

The Finance Committee is under the chairmanship of Mr. Rowe, who will be assisted by P. Bentley and L. T. Morris. The Publicity Committee's Chairman is R. A. Spencer, assisted by T. W. Whitefoot, L. T. Morris, Walter Calder, Wm. Moore and Mr. Rowe, who is chairman of the Hanging Committee. The Programme Committee is under the chairmanship of Kenneth McKenzie, assisted by S. E. Stride and Walter Calder.

Each member is enthusiastic in regard to the exhibition, as it is felt it will tie up effectually with the International Advertising Campaign, which will be in full swing by Fall. Photographers in far countries have been invited with a view to getting a representative exhibit. It is also expected that the Association will be able to secure a very handsome exhibit from the National Headquarters and from the Ontario Society.

Ohio Society Meets in Toledo

The Ohio Society of Photographers, meeting in the studio of Charles L. Lewis, Toledo, on April 4th and 5th, was fortunate in having as its honored guest Elias Goldensky, of Philadelphia. So good was the demonstration and print criticism given by Mr. Goldensky, that the pre-arranged program was thrown entirely aside with the exception of a talk by Harry DeVine, of Cleveland, in order that all the time possible could be given to Mr. Goldensky. Among other things Mr. Goldensky selected, from the exhibit, nine prints, to be a nucleus for a permanent exhibit to be shown at each meeting, and suggested that each future demonstrator do the same. Vinton Herron, Ashabula, was re-elected to membership, and J. H. Kellberg, Columbus, was elected as an active member. Five new names were proposed for membership, and committees appointed to act on each and report in time for the notices of the fall meeting. Felix Schanz, Fort Wayne, honorary member, talked on a new process of color prints which he had brought over from Germany. It was decided that in future assessments to cover the expenses of the meetings should be levied on all members, whether attending or not, and that this should become effective at once. Clifford Norton, Cleveland, fell foul of the rule made at the last meeting that those who did not mail prints in advance of the meeting, but brought them with them, should be fined \$2.00, and should be considered as absent from the meeting, so that he came in for much good-natured kidding. The Society joined the O-M-I Association 100%, all members who had not paid their dues doing so at once to Merl Smith, of Hartford City, Ind., O-M-I secretary, who was one of the guests. Telegrams of sympathy were sent to Chas. L. Lewis and N. P. Richardson, who were absent on account of illness, and also to R. L. Clegg, Zanesville, who had to leave early on account of a heart attack. Probably the only criticism by the members was that too much time was wasted on lunch and dinner on Monday, which otherwise could have been used to good advantage in listening to Mr. Goldensky, and it was suggested that in future a buffet luncheon should be served.

✱

Cleveland Society

The April meeting of the Professional Photographers of Cleveland, held at the studio of Wm. J. Guest on April 5th at 8:00 P. M., was a big success. Elias Goldensky, of Philadelphia, was the speaker and demonstrator of the meeting, which was unusually well attended. Mr. Goldensky talked on composition and lighting, as well as the handling of the sitter, illustrating his points as he went along, and making a number of negatives. His work was so interesting that the meeting continued until a late hour, leaving him only a few minutes to spare to catch his train for home. A number of members paid their dues and several new members were added to the ranks. The secretary spoke briefly on the O-M-I and urged that all members follow the action of the state societies in Indiana, Ohio, and Michigan, in paying their dues 100% to the treasurer of O-M-I.

✱

"Why don't you get a new hotel in Plunkville?"
 "It is easier to change the name of the old one."

VICTOR OPAKE

AN EXCELLENT PREPARATION FOR BLOCKING OUT ON NEGATIVES. IS IN SMOOTH, MOIST FORM—WORKS UP EASILY—DOES NOT CHECK, CRACK OR PEEL. WILL WASH OFF WHEN DESIRED.

No. 0— $\frac{3}{4}$ oz. jar - - 25 cents

J. H. Smith & Sons Co., 1229 South Wabash Ave., Chicago

HOLLISTON PHOTO-CLOTH

For Backing Photographs

Holliston Photo-Cloth is self adhesive and is furnished in standard sheet sizes. No cutting of cloth, or slow, mussy pasting necessary. Prints backed with Photo-Cloth are flexible yet firm and they will not curl or fray.

Samples and prices on request

The HOLLISTON MILLS, Inc., NORWOOD, MASS.

Boston

New York

Chicago

St. Louis

KAN-RITE

is the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And you will get it—all of it, less a fair refining charge, if you send your Silver Residues of every description to

KANTRO REFINING COMPANY

PORTAGE, WISCONSIN

THE British Journal of Photography

PUBLISHED EVERY FRIDAY

For 72 years the B. J., as its readers call it, has been read by professional and commercial photographers of all English-speaking countries. Its articles on the practical and business branches of portrait, commercial and press photography are the weekly counsel of thousands. If you get it for awhile, you will find out its value in your business.

The terms of subscription throughout the United States are \$4.75 per annum, post free. Send your subscription to the office of BULLETIN OF PHOTOGRAPHY, or apply to them for a specimen copy. Trial three months' subscription, \$1.25.

HENRY GREENWOOD & CO., Ltd.

Proprietors and Publishers

24 Wellington Street, London, England

AS WE HEARD IT

A. B. Dye, photographer, Oshkosh, Wisc., died on April 2. Aged 77 years.

Charles Chowring, photographer, Urbana, Ohio, died on March 27. Aged 66 years.

C. Reese, of Tacoma, Wash., has bought the studio of the late Peter Traulsen at Hooper, Neb.

O. H. Hartley is building a new studio at Deer Lodge, Mont. He will occupy the entire building for photographic purposes.

It certainly seems to be a year of organization among the various branches of photography. A committee of the Kentucky division of the Master Photo Finishers of America from Louisville visited Lexington photographers in the endeavor to further interest them in organization. H. C. Mayberry, Secretary-Treasurer of the Kentucky Division of the Master Photo Finishers, accompanied by Carl J. Fish, J. C. Tropp and O. J. Unseld were the ones who made the trip.

Charles D. Kaufmann, one of the most active members of the National Advertising Committee and President of the Kaufmann & Fabry Company of Chicago, is surely "steppin' out" and doing his share in making the TWO MILLION DOLLAR ADVERTISING CAMPAIGN a success. The last place we heard from him was New Orleans, where he gave a talk before the photographers of that city in the offices of the Eastman Kodak Stores, Inc.

Speaking of active men, Will Towles, of Washington, D. C., and Director of the P. A. of A. Summer School, is another one of 'em. It is getting to the point where if anyone wants to write Will a letter and expects an answer, they will first have to write for an itinerary of his trips. Of course, Mrs. Towles is with him. First they were in Newark, N. J., then Pittsburgh, and now they are attending the Missouri Valley Convention and from there—well, we do not know at this date, but we venture to say that Will's appointment book is beginning to look like a theatrical booking agent's, it is so full of advance engagements.



A meeting will be held on Friday evening, April 22, at 7.30 o'clock, at the Hotel Pennsylvania, New York, for the purpose of outlining to the various salesmen and representatives of the stock houses and manufacturers of a plan and scope for the forthcoming National Convention. John A. Garabrant, Chairman, assisted by Joseph Dombroff, will outline the plans with the idea of bringing the message of the convention direct to the photographer through the salesmen as they call on the trade from now until Convention Day.



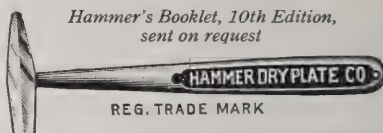
DEATH OF MRS. E. B. CORE

We have just learned of the death of Mrs. E. B. Core, wife of our beloved friend, "Pop" Core, on March 2. Interment was made at Lincoln, Ill. Those who met Mrs. Core found her a most charming and lovable woman, and one whose loss is deplored. Our deepest sympathy is extended Mr. Core and his daughter.

**SPEED
FOR
BETTER
RESULTS**

HAMMER PLATES

with shortest exposure and least effort, produce negatives of highest quality. Speed, Uniformity and Brilliancy are their Chief Characteristics. Coated on Extra Selected Photo Glass.



*Hammer's Booklet, 10th Edition,
sent on request*

**HAMMER DRY PLATE
COMPANY**

*Ohio Ave. and Miami St., St. Louis, Mo.
159 W. 22nd St., New York City*

A Dependable Lens



**Pays Dividends
in Better
Photographs**

Endowed with the finer anastigmatic corrections, the Series II Velostigmat is truly a good investment.

Studio workers find frequent need for such a versatile anastigmat and home portrait photographers are keen about its compactness.

A trial will convince you.

WOLLENSAK
OPTICAL COMPANY
Rochester, New York U.S.A.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.
Countries in the Postal Union, \$2.50. Single copies, 5 cents.
Subscriptions received by all photographic dealers in the United States and Europe.
Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1029

Wednesday, April 27, 1927

Price, 5 Cents
\$2.00 per Year

CONTENTS

Editorial Notes	515
Illustrations—Winning Pictures for the J. B. Schriever American Trophy Prize	517, 519, 521
the Receptionist—Miss I. Deal Talks About Adver- tising (by the Sphinx)	518
Association News—New York Convention; The Picture Exhibit; The Winona School	524
Have My Picture Made (C. H. Claudy)	527
Legal Department—Paying Premiums on Life Insur- ance Policies (Elton J. Buckley)	528
Who is He?" (S. Yudkoff)	534
the Royal Photographic Society of Great Britain	537
s We Heard It	538
classified Advertisements	539

Editorial Notes

The Rolling Stone

Says the manager of a chain of drug stores: "No man can hope to make a success of his job unless he remains long enough with one employer to make himself of value to that employer."

Every time a photographer has to make a change in his force, it costs him money. The newcomer may be a better worker, may know more about his job, but there will be a loss during the period while he is getting adjusted, learning the policies and practices of the studio, learning where things are, learning to recognize patrons.

People do not drop into a studio as often as they visit a drug store. It takes a good deal longer for them to become acquainted

with the studio personnel than with the clerks in any store. If the employees of the studio change only once a year, that will be often enough, so that most of the regular patrons will find new faces there each time they come.

Some employees do not realize that there is any loss to them in making changes. They may admit that it costs the studio owner money, but they do not see how it handicaps them.

For one thing, the employee who changes rarely gets a raise. We do not increase the salary of a man unless we expect him to stay and give us a chance to profit by his increased knowledge of our affairs. Nor do we feel like increasing the salary of a man just to keep him, for having held us up once, it is reasonable to think that he will do it again as soon as he can.

The rolling stone gathers no moss and the oftener a man changes from one studio to another, the oftener he will want to change. Change becomes a habit and soon he is a tramp worker who will be employed only by the man who finds immediate assistance imperative.

The man who changes often has greater living expenses. He doesn't settle into any groove where economy of life is possible.

He finds it more necessary to get everything by paying money for it and more money than he should. Ambition is a fine thing and everyone wants to improve his position, but it does not always mean a permanent or a real improvement to jump at the first cast of the bait of increased salary.



The First X-Ray Plate

Five years before Roentgen announced his discovery, the first photographic plate under an X-ray was exposed in the Physics Laboratory of the University of Pennsylvania, in Philadelphia.

The plate was developed and the record is still preserved, though at the time, the winter of 1890-1891, its importance was not appreciated.

The discovery was accidental, as many great discoveries are, and of marked similarity to the discovery of photography itself.

So far as known, this was the first photograph of an object behind an opaque medium, but, unfortunately, the discovery was not followed up to its legitimate conclusion, probably for the reason that the circumstances under which the photograph was taken were more or less common place and casual. If the conditions had been different, that is, if the results had been reached in an effort to achieve a definite object, the value of the discovery would have been instantly recognized.

The story of the discovery in a few words is instructive as affording an example of how we may solve one of the mysteries of nature and miss its significance.

In this case, two scientists had met in a laboratory of a winter evening to discuss the possibilities of photographing by electric light. One of them had brought a number of plate holders fully loaded and some coins to be used in the course of various experiments that had been planned. Several of these coins were laid on one of the bare photographic plates in the dark and the plate duly covered with a fiber plate holder slide.

One of the investigators had just received from England some of Crooke's tubes and was operating them for the entertainment of his associate. To make a long story short, the plate holder containing the coins came under the influence of radiation from a Crooke's tube, and the deed was done! However, neither experimenter knew of it at the time.

In course of the evening, several plates were exposed under varying conditions and attempts at development were made the following morning.

Thus it came about that the particular photograph of the coins taken by radiation through a fiber plate holder slide on an unexposed plate came into being.



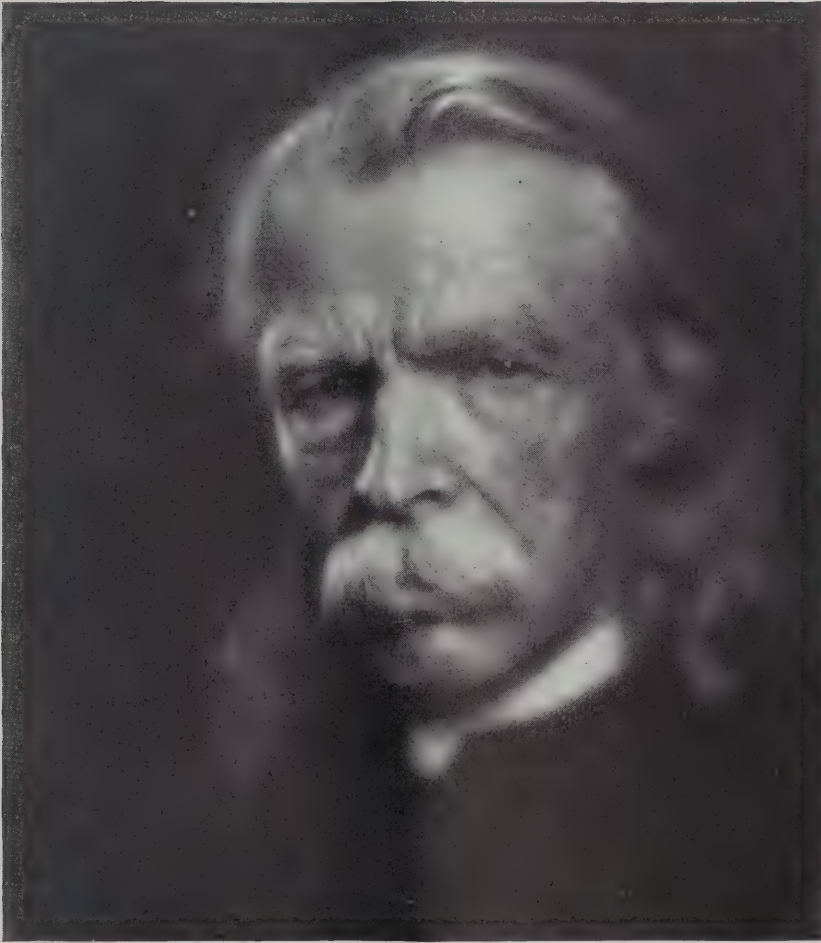
Good, But Not Good Enough

"Ferber is making good photographs," said a salesman for a photo supply house, "but they aren't good enough. When I say they're good, I mean they are mechanically well made, and they will not fade out or spot, but they aren't up to present day standards. He is using the same methods his father used before him, and the same materials. I don't know but he's still mixing up a pyrogallol acid developer."

"You think he works on the basis that what was good enough for his father is good enough for him?" I asked.

"Exactly. He lets well enough alone. I go to him and try to tell him about something new put out by the best manufacturers, and he listens and says 'he guesses it's all right, but he won't try it.' He thinks that trying anything new or different is taking a chance, and he won't take any chances.

"The trouble is that his standards haven't progressed any. He is all the time comparing his work of today with his own work or his father's work of yesterday. He doesn't take it out and put it side by side with that of some clever, progressive young artist who is right up to date in methods and studio



James B. Schriever American Trophy for the Best Exhibit of Three Prints, won by
John Erickson, Erie, Pa., at the Middle Atlantic States Convention.

equipment and everything. I don't suppose he ever looks at the samples displayed by any of his competitors. He never visits a studio in another city. He doesn't even read a photographic journal. He just plugs along in the same old way at the same old place with the same old equipment, using the same old formulas and methods."

"How does he manage to keep going?" we wanted to know.

"It's in spite of his methods, not on account of them. He started with his

father as a partner. They had made money. He never was in debt. As his business has shrunk, he has cut expenses at home and at the studio. He thinks he can't afford money for new equipment or for real advertising. The fact is he can't much longer afford to do as he's been doing. He will be down and out if he doesn't wake up and catch up with the procession. Oh, there are others like him, though some of them haven't yet got as far behind as he has. They're on their way back, though."



MISS I. DEAL TALKS ABOUT ADVERTISING

Well, here's our first customer from outside Pennsylvania. We're glad to hear from you, Ohio, and we will plunge into your problem right away, for the same question is going to come to many of us in the next year.

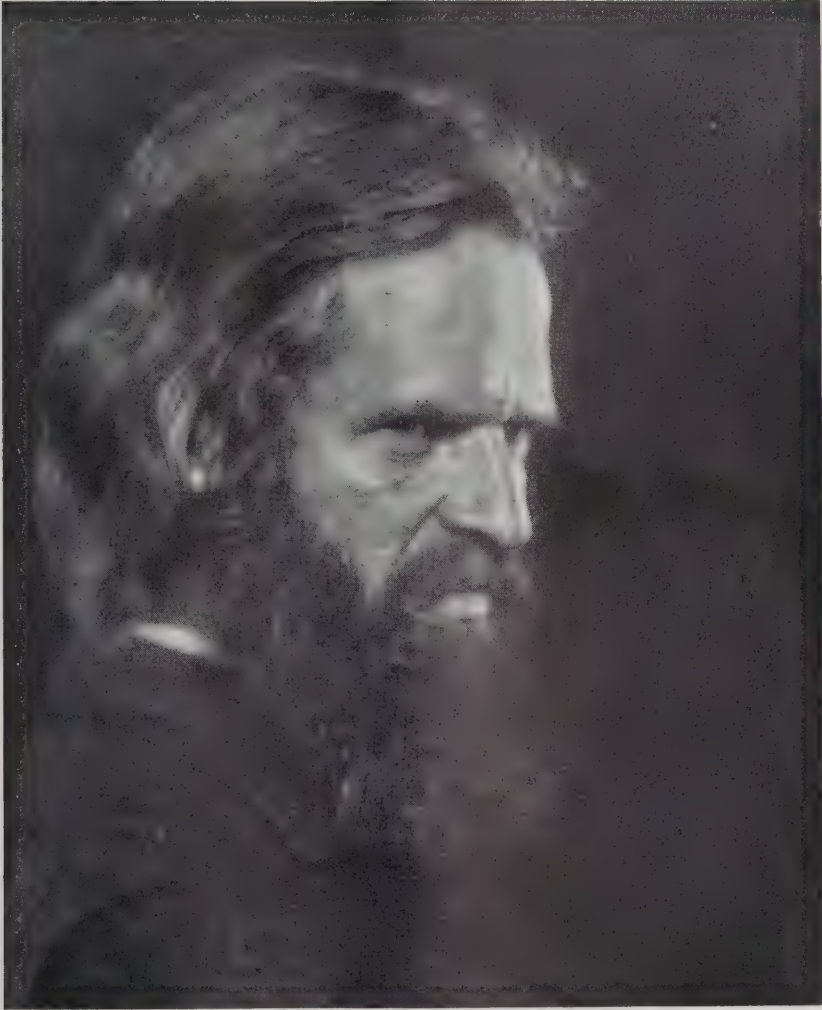
Dear Sphinx:—This national advertising program is great stuff and I chipped in without a murmur. I am very hopeful about the outcome, but one thing puzzles me: What do they mean by telling us to tie up our local advertising with the National? I understand about the cuts and slogans, but I've never done much advertising except in programs and church papers and school annuals, etc., and then I never take big ads or the little money I can afford wouldn't go 'round.

Now I can't use the National stuff as well as my own in those small spaces, and I can't afford to use more, especially after paying my share of our town's quota. So what would you suggest for me?

CENTRAL OHIO.

My dear friend, what a wonderful thing this advertising campaign has done for you already! Here you are, realizing a bit

bewilderedly that somehow it won't jibe with your accustomed methods. Perhaps for the first time in years you are devoting real thought to advertising. And that is all any problem needs—earnest, sincere thinking. We would love to be able to help you, and you must not mind if the process is a bit painful, for we are going to paint you a picture of a garden with good rich soil, supporting a crop of lusty, flourishing weeds. That garden must be freed of the useless encumbent, and sown with carefully selected seed, chosen with due consideration of the type of soil and just what it is best qualified to produce in quantity: Then it will work for you even while you sleep and show a profit on your investment. The nice rich soil represents the money you allow for advertising—probably two per cent of your gross business income; or maybe only one per cent; or even perhaps a hit or miss dribble as some one pops up with a request for an ad. This is the best soil—one hundred cents in every dollar—and it has a right to be indignant at the kind of crop it is expected to nurture. These advertising weeds, small ads in obscure publications, given usually just to be obliging or as the



James B. Schriever American Trophy for the Best Exhibit of Three Prints, won by John Erickson, Erie, Pa., at the Middle Atlantic States Convention.

easiest way to get rid of the important solicitor, are sucking the heart out of your rich loam and flaunting their useless leaves before your unseeing eyes:—which is fair enough when you consider the lack of intelligence which permitted them to enter your garden in the first place.

Let's begin then, by rooting up the whole lot. We know that these ads, carelessly written, obscurely published, do us mighty little good. Why do we give them? Usually because they are solicited by acquaintances, or friends, or customers whom we hesitate to offend. That is social blackmail, and we are too intelligent to submit tamely to it, but we realize that it must be handled tactfully. One marvelous system is to make an arrangement with an advertising agency, if your town is large enough to run to such organizations, whereby you furnish them with personal or business photographs in return for the privilege of sending to them any ad solicitors. Thus you can say to such persons: "Sorry, but I can't give you any decision on this matter, much as I should like to. Bunk and Blah handle all my advertising, and my arrangement with them is that they are to have a free foot in placing ads and apportioning the budget. This is their address. Go right over and I trust that they will accommodate you, if this month's budget permits."

Of course, it never does. The advertising agency can turn it down in a jiffy without causing offense, and the friend or acquaintance will think all the more of you for being so progressive as to engage an agency to do your work. Then too, it is advisable to give the agency a small sum to handle for you, both to insure the truth of your reply to the ad solicitor and because in a very few cases such ads are profitable, the agency is far better qualified than you to decide on this point, since advertising is their sole business and is only a dusty corner of yours.

If you have given many of these useless ads just out of sympathy with some struggling church or school, stop a moment and consider whether you yourself are not more

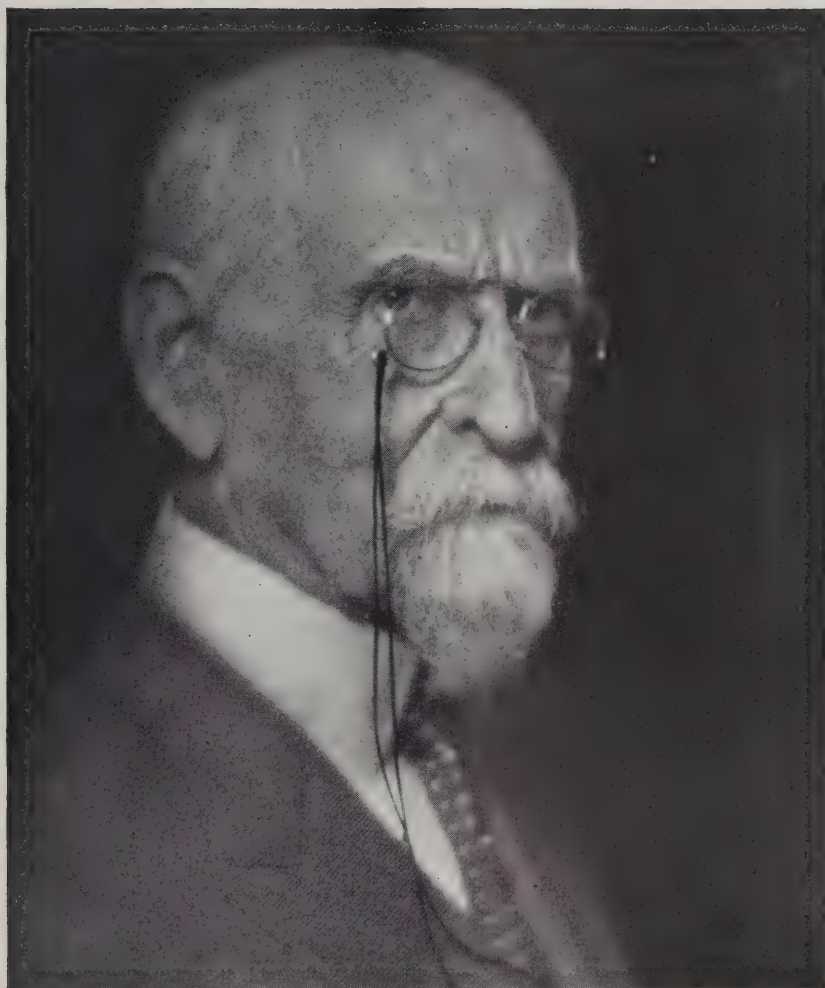
in need of the help that that ten dollars can give than the organization is. It does not do to jump at conclusions.

Furthermore, if you apply that sum and others like it to really productive advertising you will be in far better shape to donate to such worthy causes as appeal to you.

Now, if there are not advertising agencies in your town, you will be forced to manufacture your own alibis when the ad solicitors cluster about you. The old, old story is perhaps as good as any—the statement that your advertising budget is completely flattened out and that you do not dare extend it because this is the season of heavy stock bills, or collections are poor, or some other excuse equally and invariably true. Another good and strong-minded line, which must be firmly adhered to in practice to score heavily for you, is the statement that you cannot afford to advertise in all the pamphlets that request it, so in fairness to all, you will not advertise in any. If the lady who is requesting only an eighth of a page in the Ladies' Aid benefit pageant program is inclined to think you should make an exception in her favor, you can always come back with the assertion that to do so would be to hurt the feelings of the president of the Browning society who requested an ad last week.

The national advertising program will help you out in this difficulty too, for when importuned, you can say that your advertising budget for the year went in the common cause, instead of for your little individual benefit. You can feature your loyalty to your profession and your fellow-members therein, in subscribing your full quota for national advertising. Tell them to watch for the national ads. This will work two ways. It will substantiate your statement, and may turn a solicitor into a customer.

Miss Deal persuaded Mr. Blank to try out something that was new to him. In his name, she told all ad-seekers that it was the policy of the studio never to take out an ad unless it could be contra-accounted. Some novel things were secured in this way,



James B. Schriever American Trophy for the Best Exhibit of Three Prints, won by John Erickson, Erie, Pa., at the Middle Atlantic States Convention.

including a new suit for Mr. Blank! Occasionally, in Miss Deal's experience in the studio, a cash prize for some contest or banquet is requested. She refuses firmly, but if the occasion is worth it, offers a signed card entitling bearer to one large or three small photographs. She has orders not to summon Mr. Blank to see any one concerning advertising.

We have destroyed your present mode of advertising, if it can be dignified by that name, and now we are ready to build a sturdy structure in its place. You have thought you were advertising, and our heart goes out to you as to the man who joined the navy to see the world and then spent four years in a submarine. Let us see now in what ways we can, with a limited advertising budget, take best advantage of the national advertising program. The National Association will undoubtedly send out tie-up suggestions and further helps to supplement those already suggested in advance bulletins, but we're surely entitled to prophesy a little.

The national advertising will appear in magazines read in our town. Will it help us to insert a tiny ad of our own? No—it would be cheap by contrast. Shall we advertise in newspapers? No, not unless the rates in your town are exceptionally low, or you do a coupon business wherein the reader of the ad is exhorted to bring it in to the studio and receive pictures at so much off, etc. Some photographers believe that this type of business pays. Indeed, they make their living by it, but it means terrific work for so little profit, and is one of the situations that the National Advertising is planned to remedy.

As we see it, the National Advertising undertakes to create the demand for photographs and all that you need do to tie up with it is to see that your particular studio is the gainer thereby. Direct mail, with a carefully selected list, giving a brief reminder that you are ready at all times to serve your patrons, and featuring the slogans and perhaps a facsimile of a cut they

have seen in the magazines, would seem a good plan. If you adopt it, make your enclosure brief and dignified, for the National Advertising aims to create the demand and if you try to do the same thing in your direct mail, you are duplicating, no tying-up. A car ad would be fine if you can afford it, featuring the slogans and your name and address.

Best of all—or next best, to be absolutely accurate—is a frequently changed and attractive show-case. This awakened interest on the part of the public must be fed or it is of no value to us. *Light* your show-case by all means. Then arrange for exhibits in other parts of town—empty windows, store windows, hotel lobbies, etc. A florist, for instance, will display three pictures for you in his window on a contra-account basis. It makes his window more interesting and sets off your work. Colored work is particularly adapted to this method of display.

Now then, best of all is the turning out of absolutely lovely work so that each picture advertises you to every beholder. "But," you say, "there is nothing new in this idea. I need not waste a two cent stamp to write to you for such moth-eaten suggestions." Well, a young doctor had prescribed castor oil for the baby.

"But, doctor," protested the young mother, "castor oil is so old-fashioned!"

"Madam," replied the doctor, "babies are old-fashioned things."

If we carried out faithfully and to the letter, no matter how busy and tired we were, the old-fashioned idea of doing our best with each impatient sitter and her subsequent order, we would not have nearly so much need of new-fangled advertising. If you don't agree with this, we'll send your two cents back.

We have been so long-winded in replying to Mr. Ohio's query that we won't have space this week for another good question from Illinois. It relates to illustrative advertising work and we will start right in with it next week. It's a big subject and



Ty Cobb makes a quick getaway, after hitting to Gehrig in his first trip to bat, at game in Yankee Stadium. Joe Lyons, of the New York *Sun*, with Hammer Press Plate, was working on the side lines.

to us a fascinating one so we will try to do it full justice.

Once a photographer painted out the name of his studio and set forth in large letters a new name—Fullback Studio.

"Why do you call it that?" inquired an amazed friend.

"Because everybody who comes here kicks!" was the grim reply.

If everyone who comes to your studio kicks, there is some good reason for it and you needn't start blaming it on the cash customers.

We know of one photographer who, for forty years, has just about been able to keep his head above water, and at that he has drifted steadily down stream with the current. Yet this same man will snub any attempt on the part of employee or friend to improve conditions with the firm retort—"That is not correct." It does not occur to him that his sincere beliefs as to what is or is not "correct" are rendered null and void by the fact that his theories do not work! No drowning man will cling hopelessly to a lead pencil, yet how jealously we photog-

raphers adhere to outworn methods. We would rather force our ideas down the public throat at a loss to ourselves than study the times and make each dollar bring home the pennies. Any plan that is consistent with honor, and *works*, is a good plan. Any system or style of work that you cherish but which does not tickle the public palate should be discarded, unless you can afford to pursue photography merely as a hobby or a vocation. Understand, we do not mean doing less than your best, but doing your best to please the *public*, not yourself.

Suppose, the next time a bunch of us get together, we try out a new system. Suppose we *listen*, instead of just waiting impatiently until we can get a chance to talk. It is surprising how much we can learn from the very ones to whom we have been holding forth and pompously according instruction.

✽

Judging by accident reports, somebody has brought out a car with a built-in corkscrew.

Why sulk and snivel o'er your lot,

Why weakly sigh and fret?

Cheer up! The more you haven't got,
The more there is to get.



ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

ALVA C. TOWNSEND, PRES.
226 S. ELEVENTH ST.
LINCOLN, NEB.

CHAS. AYLETT, 1ST VICE PRES.
96 YONGE ST.
TORONTO, ONTARIO, CAN.

D. D. SPELLMAN, 2D VICE PRES.
4838 WOODWARD AVE.
DETROIT, MICH.

JOHN R. SNOW, TREASURER
728 S. SECOND ST.
MANKATO, MINN.

J. W. SCOTT, CHAIRMAN COMMERCIAL SECTION
205 W. FAYETTE ST., BALTIMORE, MD.

PAUL E. TRUE, CHAIRMAN N. P. E. C. BUREAU
600 W. 178TH ST., NEW YORK, N. Y.

L. C. VINSON, GENERAL SECRETARY, 2258 EUCLID AVENUE, CLEVELAND, OHIO

Convention—New York—July 25 to 28

The New York Convention Committee is reporting considerable progress on the preparation of the program. One of the most important speakers who has consented to appear is Roy Soule. Mr. Soule is one of the foremost lecturers on salesmanship in New York City and has a national reputation on the subject. He is also editor of the *Hardware Dealers' Magazine*.

Mr. Soule's talk will be a practical one and of utmost interest to the photographers.

He has been supplied with an expense account and instructed to visit six or eight of the leading studios in his travels around the country, have his picture taken, and study the selling methods that the average studio displays when a customer wanders in. Mr. Soule guarantees that his talk will be a practical one, and based entirely on the first hand information that he will gather in this manner.

W. C. Eckman, President of the Commer-



The P. A. of A. Summer School

cial Photographers' Association of New York, has just been appointed by Chairman Garabrant as head of the Reception Committee. Mr. Eckman is exceptionally well qualified to handle this important position.

Mr. Eckman was also appointed Chairman of the recent Mass Meeting which started the Advertising Campaign in New York City. His ability as organizer was shown by the fact that this meeting had an attendance of about 500 of the most progressive men in New York and was the largest meeting of the photographic profession that has ever been held in that city.

In addition to all of these honors, he has been elected for the third time as President of the Commercial Photographers' Association of New York.

The Picture Exhibit

Plans for the Picture Exhibit are progressing in a most interesting manner. Pirie MacDonald reports that the plans for the exhibit of twenty-one of the world's greatest portraitists are progressing rapidly.

Marcus Adams is assisting in getting together the English representatives for this collection. There will be seven prints by each of these famous portraitists. The prints represent the very finest work that each person has produced during his life. This should make one of the most interesting collections that has ever been shown at a Convention.

The Committee in charge of collecting pictures for greater New York is reporting that pictures are already commencing to arrive at Headquarters. The New York Picture Committee has guaranteed that the Picture Exhibit from that section will be the finest that has ever been brought together.

The only thing necessary to make this Exhibit a representative one is the assurance that every photographer in the United States is going to do his share in sending in three prints of his best work.

This year the Board decided that all pictures should pass before a Jury of Admission. This action was taken so as to assure those attending the Convention that they



Corner of the Camera Room

would be guaranteed the finest collection of photographic art obtainable in this country. This will also give the younger generation an opportunity to have their work judged in competition with that of the best men in the country.

The Winona School

The scholarships at the Missouri Valley Convention for the P. A. of A. Summer School at Winona Lake, Ind., were awarded as follows:

The Z. T. Briggs Photo Supply Co. Scholarship carrying fifty dollars for expenses by the Missouri Valley Photographers' Association was awarded to Miss Dorothy Igou, Newton, Kansas.

The scholarship by the Ansco Photo-products, Inc., was awarded to Miss Zelma Service, Ottawa, Kansas. Miss Service is a former student.

The most remarkable thing about our Summer School of Photography is the interest taken in it by former students. On March 28th, a letter was sent out to all former students informing them of the formation of a Post Graduate Course which

would be given over exclusively to the problems of the advanced students. Inside of a week, twenty-two responses had been received at Headquarters from former students who wanted to participate in this course.

Last year over 40 per cent of those enrolled at Winona were students who were attending for the second, third, and even the fourth year in succession. In 1925, over twenty-five of those in attendance were students who were attending the School for the second or third year. This is a marvelous testimonial to the ability of Will Towles and his corps of instructors.

Over 10,000 folders are being mailed out to the photographers and employees throughout the country. It is expected that the enrollment this year will be a record-breaking one. Inquiries have been received from all over the United States, and even as far away as India, so that the fame and efficiency of the School is spreading throughout the world.

L. C. VINSON,
General Secretary.



One of the classes at the Winona School.

I Have My Picture Made

C. H. CLAUDY

I have just come from the studio of a photographer. He is a good friend of mine. Yet I was rather pleased than otherwise when I found that he was out of town. I wanted, as long as necessity made me put my none too pretty physiognomy in front of a lens, to see just how they did it nowadays.

It's been a long time since I tried to get a photographer to flatter me. Of course I have watched them work on other customers, but looking at anything from the inside is quite, quite different from looking at it from the outside; and this is true whether one considers a jail, matrimony, or having one's picture taken.

The operator who produced four negatives, every one of which was good, and every one of which is a better picture than my face has any right to make, knew his business. There wasn't any fuss, feathers or foolishness about it. He had his four shots made in less than ten minutes. He knew exactly where to put his lights, his screen, his background, his camera. There was no "upstage" business about it. I wasn't "posed" in the sense that he tried to drag me into a graceful position. And I could not help but remember the old days,

the head rest, the painted backgrounds, the long exposures, the little birdie, and all the rest of the curious trappings which the photographers of my youth were wont to use to aid their work.

The ways and methods of the young man who did the work for me appealed to me the more, perhaps, that I belong to an older generation which knew more discomfort and less results than this. But surely any customer, any busy man, must appreciate speed, skill, and lack of effort. It is not many years now since men used to make that feeble and Noah's Ark joke in saying that they would as soon go to the dentist as to the photographer. Why? Because it took an hour—it was a stiff and uncomfortable pose,—it was a nerve wracking operation—it was anything but pleasant.

Not so, today.

I am telling this story—if it is a story—wrong end to. I should have started where people usually start and always should, which is at the beginning. The beginning was in the reception room. Here, too, there was no fuss and feathers. The young lady who attended to my wants did not try to sell me the shop. I happened to know just what I wanted; I told her that my friend Smith

THE "GO-GETTER" PUPS

YOU'VE often wanted one of those mitt dogs when photographing the kiddies—we have 'em. They are just right to fit the hand and you can also tuck the bulb in the skirt so as to leave the left hand free. Made in a good grade of plush, are indestructible, and will last for years. If they become soiled, they can be readily dry cleaned. We've two sizes made specially for the BULLETIN OF PHOTOGRAPHY—the regular size, No. 1, will fit all size hands; if your hand is small, ask for the No. 2 size.

PRICE, \$1.75 POST PAID

or, with a year's subscription to the BULLETIN OF PHOTOGRAPHY, \$3.00

FRANK V. CHAMBERS

636 South Franklin Square

::

PHILADELPHIA, PA.



One-eighth the actual size

had had some pictures made there a few months ago and I wanted some of the same style. She looked up the card, got down a folder, showed me the several finishes in which this particular style came for that particular price, and I was on my way upstairs in a very few minutes.

When delivery came, it was on time. The promise was kept to the letter. I had to have the picture by a certain day to give to a certain girl on a certain anniversary. Married twenty-five years is something to boast of! Just why a picture of me should be considered an acceptable remembrance of that particular day I don't know—there is no accounting for the taste of some women. But she wanted it, and, man like, I forgot it until the day was almost there! The studio rushed the work through for me—and it was just as good as if they had had weeks to work on it.

I understand my friends having a place in the heart of the city, where rents are high—some say higher than that. If he does all his business like that, and I have no doubt he does, it's understandable. Nor did I pay a high price for the pictures—they were

good pictures at a decent price; not good pictures at a high rent price.



Service, speed, quality, kept promises, absence of fuss—that's not a bad formula for success in any business. It is an excellent formula for the success of any photographic business.

And it's so simple!

It's just as easy to have things run smoothly, and therefore speedily, as unevenly and slowly. It's just as easy to have a good system as a poor one. It's just as easy to have a good operator, who knows how to handle people as well as a camera, as not. It's just as easy to have a competent girl, as a nit wit in the reception room. It's just as easy to inspire high ideals of service in all departments as to have a slip shod organization which pleases a customer only now and then.

Which is why it is a real pleasure to write this little story—and unless the Editor is unkind and cuts it off, I'm going to have the fun of putting down the name of the photographer who so well serves—it's David B. Edmonston, of Washington, D. C.

If you don't know him, it's your loss.

	<h2 style="margin: 0;">LEGAL DEPARTMENT</h2> <p style="margin: 0;">CONDUCTED BY ELTON J. BUCKLEY, ESQ.</p> <div style="display: flex; align-items: center; justify-content: center;"> <div style="font-size: 2em; margin-right: 10px;">[</div> <p style="margin: 0; font-size: 0.9em;">MR. BUCKLEY is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, MR. BUCKLEY will answer them <i>free of charge</i>. A stamped and addressed envelope must be enclosed for reply.</p> <div style="font-size: 2em; margin-left: 10px;">]</div> </div>	
---	--	---

Paying Premiums on Life Insurance Policies

Here is something of direct interest to everybody who carries insurance on his life. It is another illustration of the fact that insurance companies have come to catch at defenses to avoid the payment of insurance policies, the moral of this of course being the need of greater watchfulness on the part of policyholders. And while the decision

in the case I am about to discuss was in favor of the policyholder, it is not impossible that another court might have decided otherwise.

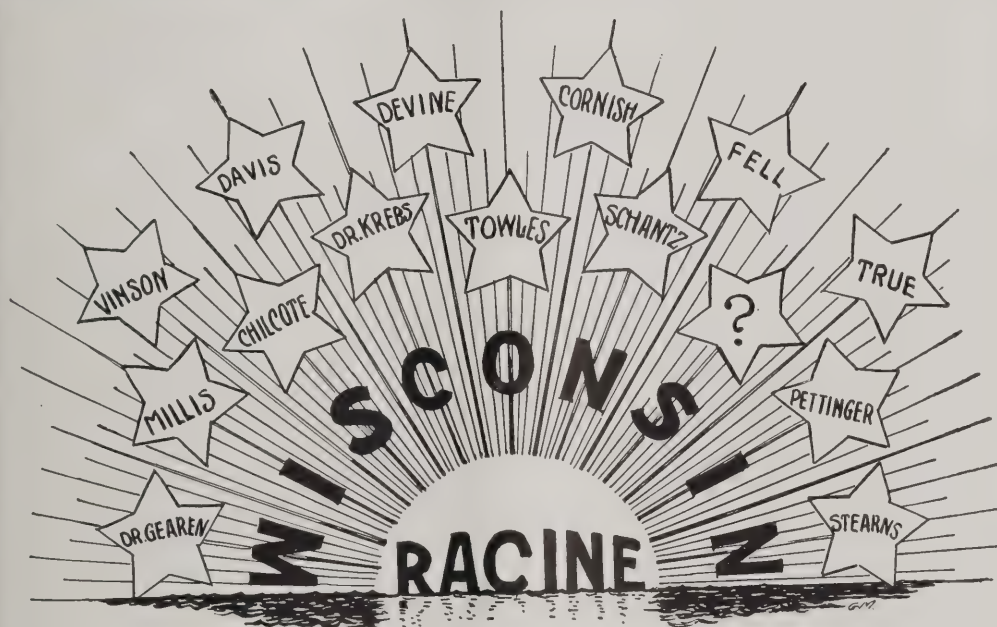
In this case a man named Miller had a large amount of life insurance in the Penn Mutual of Philadelphia. The policies were all dated October 29, 1923, and the

premiums were payable quarterly in advance. There was, however, an extra period of thirty-one days given for the payment of the premiums. All life policies that I have seen contain this clause, but sometimes it is only thirty days. In Miller's policies the clause read thus:

II. Grace in Payment of Premiums. A grace of thirty-one days, during which this policy shall remain in force, will be granted for the payment of premiums or regular installments thereof, after the

first. If the death of the insured occur during the days of grace, the sum necessary to complete payment of premiums for the then current policy year will be deducted from the amount payable hereunder.

The premium in controversy in this case was due January 29, 1925, before 3 P. M. Adding the thirty-one extra days, the due date fell on March 1, 1925, which was Sunday. Miller killed himself the next day, Monday, March 2d, before 3 o'clock. The



ANNOUNCING THE ARRAY OF

"STARS"

AT THE

ANNUAL STATE CONVENTION

Photographers' Association of Wisconsin

Tuesday, May 17th Wednesday, May 18th Thursday, May 19th

Check These Days Now. Every Day a Feature. Every Night a Screecher.

It's Your Show! Plan to Go! Watch for Details!

BOOKS ON PHOTOGRAPHY

PUBLISHED AND SOLD BY

FRANK V. CHAMBERS, 636 S. Franklin Square, Philadelphia

AMATEUR PHOTOGRAPHY

The Amateur Photographer's Handbook, by Frederick A. Collins, R.P.S. A complete exposition of practical photography from the simplest performance to work for transmission of photography by radio. Nothing is omitted which is essential to a thorough comprehension of practical photography. **Cloth, Price, \$2.50, postage, 15 cents.**

Burnet's Essays on Art—The standard work for beginners and advanced workers the world over. Adapted by every prominent art school and teacher. Treats three subjects: The Education of the Eye, Practical Hints on Composition, Light and Shade. 160 pages; 135 illustrations, handsomely printed on fine wood-cut paper; bound in art canvas. **Price, \$2.00. Postage, 15 cents.**

The Complete Photographer, by R. Child Bayley. New Revised Edition. This work deals with those aspects of photography which interest the amateur—his apparatus and material, and their use, the evolution of modern photography, pictorial and technical work, exhibitions and societies. This edition is revised throughout and the sections on the hand camera and on orthochromatic and color photography are completely rewritten. The illustrations are representative of the best pictorial work, and include a reproduction of an oil print in colors. 420 pages. **Price, cloth, \$5.00.**

Photography for the Amateur, by George W. French. An indispensable guide for the amateur—and written so he can understand it. Of exceptional value also to the experienced photographer for the purpose of frequently checking up on his methods and procedures. Study of cameras and lenses; correct methods to follow in every phase of Photography—lighting, exposure, developing, printing, mounting and enlarging. An entire chapter devoted to Making the Camera Pay. **Price, \$3.50.**

Photography for Beginners, by George Bell. This book is essentially for the beginner as its title implies, and the elementary principles of photography are fully discussed. It was written expressly to clear the road of the many impediments to the beginner's success. **Price, \$1.00.**

Practical Amateur Photography, by William S. Davis. One of the best books for the advanced amateur yet published. The student is told, not only how a thing should be done, but also why it should be done. The chapters on composition and the artistic treatment of special subjects are very valuable inasmuch as they are records of the personal experience of its author who, in addition to being an enthusiastic photographer, is at the same time, an accomplished painter in oils. The glossary and bibliography, together with a complete index, make the book a convenient source of reference. **Price, \$2.00.**

COLOR PHOTOGRAPHY

Bypaths of Color Photography, by O. Reg. Edited and with an introduction by William Gamble, F.O.S., F.R.P.S. A stimulating and practical book which points out useful and valuable paths of research and experiment in one-exposure color-photography, while detailing, and where necessary criticizing, the processes and results so far obtained in this field. The author is a practical photographer who has devoted many years of his life to the study of color-photographs and has originated many new ideas and ingenious forms of color-camera. 136 pages, illustrated. **Price, cloth, \$2.50.**

Practical Color Photography, by E. J. Wall, F. C. S., F.R.P.S. A complete and comprehensive working manual on this subject, a thoroughly practical work which gives little space to history and theory, but does contain practical working directions, including every detail of formula and manipulation, for every process of natural color photography which has any claim to practical utility or any theoretical importance. **Price, Cloth, \$3.00.**

MISCELLANEOUS

Camera Lenses—Including lenses used in enlarging lanterns etc., with some remarks on photographic shutters, by Arthur Lockett, 120 pages; 100 illustrations and diagrams. Every photographer who appreciates the importance of the camera lens will find Mr. Lockett's book a profitable investment. **Price, board cover, \$1.25.**

Cash From Your Camera, edited by Frank R. Fraprie, S. M., F.R.P.S. The only book on marketing photographs now in print. Instructions for preparing prints for market, information as to the various classes of buyers and the kind of material they want. An authentic and detailed list of the wants of all important picture buyers in the United States at the present time. A verified list of several hundred firms who are no longer in the market. **Price, paper, \$1.00.**

Optics for Photographers, translated from the original by Hans Harting, Ph. D., by Frank R. Fraprie, S.M., F.R.P.S. The writer of this book starts with the fundamental laws of the propagation of light and logically carries the reader through the principles of geometrical optics to a complete explanation of the action of all types of photographic lenses, and a description of their qualities and defects. Only the simplest mathematics is used, and this sparingly. **Cloth, \$2.50.**

Perfect Negatives and How to Make Them. Dr. B. T. J. Glover. A pamphlet of seventy-two pages concisely, but clearly setting forth details of manipulation, to effect negative production so controlled that the result may be correspondent to the intentions of the photographer. It is therefore of pertinent value to the pictorialist who considers the negative a means to a certain end and not merely the end in itself. **Price, 60 cents.**

Photographic Amusements, by Walter E. Woodbury. This interesting book describing many novel, ingenious, amusing and ludicrous effects obtainable with the camera, has been out of print for several years, though previous to that time it had passed through many editions and was one of the most popular photographic books ever sold. Reprinted with the original text and a number of new sections. 128 pages, 114 illustrations. **Price, cloth, \$1.50.**

Photography as a Scientific Implement. This book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is without doubt one of the most valuable photographic publications in print and one should be in the possession of every photographer. **Price, cloth, \$9.00.**

Stereoscopic Photography by Arthur Judge. A timely work on stereoscopic photography, inasmuch as there is a strong revival apparent of this beautiful art. Many inquiries are made for information on this subject, but nothing has been available. The submergence of the art during the last quarter of century naturally reacted upon the publication of books relative to this art. Besides the few books accessible are antiquated and so, of little use. This new publication is fully abreast of the great advance, and the student will find valuable information fully up to all the demands. **Cloth, \$5.00.**

LIGHTINGS

The Portrait Studio, Fourth Edition. A small book (5 x 7 1/4 inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here. **Paper, 75 cents.**

Towles' Portrait Lightings, by Will H. Towles, Lighting Expert and Director of the P. A. of A. Summer School. This new book on lightings which gives diagrams showing how the sitter, the camera, and the lights should be placed, is really a course in lightings in 44 easy lessons. Invaluable to the student in portraiture, as well as the seasoned portraitist. 37 diagrams, 44 illustrations, 103 pages. Your Photographic Book Shelf will not be complete without it. One lesson alone is worth the price of this book. **\$5.00, cloth.**

MOTION PICTURE PHOTOGRAPHY

Motion Picture Photography for the Amateur, by Herbert McKay, widely known authority on the mechanics of motion picture photography. The book contains 225 pages generously illustrated and is being used as a supplementary text by The New York Institute of Photography. With the amateur in mind, the author does not go into complex detail, but has succeeded in pointing out most clearly the optical and chemical laws governing cinematography together with their practical application. **Price, cloth, \$2.50.**

Motion Picture Photography, by Carl L. Gregory, F.R.P.S. A usable standard treatise for either professionals or amateurs. Carl L. Gregory was formerly Chief Instructor in Cinematography, Signal Corps School of Photography, Columbia University, New York. He is equally well known in the Motion Picture field for his unusual ability as an author. Special chapters were contributed by Charles W. Hoffman and by Research Specialists of the Research Laboratories, Eastman Kodak Company. **Price, \$6.00.**

Moving Pictures, How They Are Made and Worked, by Frederick A. Talbot. New edition, completely revised and reset. Illustrated; 430 pages. A veritable encyclopedia of the moving picture art. Easily understood. To those who are interested it will open up a new field of work. It tells of the romances, the adventures, the great preparations of marvelous ingenuity and the hundreds of other things that go into the making of moving picture plays. **Price, cloth, \$3.50.**

PICTORIAL PHOTOGRAPHY

The Conception of Art, by Henry R. Poore, A.N.A. The reading of the man interested in art is beset by many counter opinions. This book, in its comprehensive view, seeks to supply him with the basic facts and principles upon which art rests and which must stand at the foundation of any art creed. It not only helps the reader to know what art is, but in its chapter on "Misconceptions in Art" proves how frequently the popular mind wanders blindly among current fallacies. These are later treated at length. Second edition; revised; 222 pages, 100 illustrations. **Cloth, \$3.50, postage 15 cents extra.**

Light and Shade and Their Applications, by M. Luckiesh. The present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce the varied results. The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training. A book the photographer has long desired, 135 illustrations, 10 tables and 266 pages. **Price, cloth, \$3.00.**

Photograms of the Year 1926, Edited by F. J. Mortimer, F.R.P.S. A record of progress in pictorial photography and a source of inspiration and pleasure, illustrated by the best photographs shown at the London Salon, the Royal and the leading exhibitions of the world. **Cloth, \$3.25; paper, \$2.25.**

Photography and Fine Art, by Henry Turner Bailey. This book treats exclusively of the artistic phase of photography. Its purpose is purely aesthetic. Nothing in it refers to the technical means or mechanical methods for effecting artistic expression. It presents clearly and intelligibly the principles of art and their application to camera practice, recognizing the features incident upon the use of the material and instruments employed. **Price, cloth, \$2.50.**

The Pictorial Annual of The Royal Photography Society of Great Britain, 1926. The pictorialist, however richly endowed with the faculty of taste, would be hampered in expression, even of his individuality, did he not have means of comparing his work with others who are of high standing. Hence the value, indeed, the necessity of reference to what has been accomplished. In "The Pictorial Annual," one has conveniently arranged a selection of not only the most charming of the pictures exhibited but also of work which serves an educational purpose. Mr. Tilney has made a wise and useful selection, and besides, has added much to the value of the collection by his comments upon the pictures. **Paper, \$2.25; cloth, \$3.25.**

Pictorial Compositions, by Henry R. Poore, A.N.A. This book is recognized as the authoritative work published in English on the subject of Composition. It has maintained the cordial endorsement of the leading artists and critics of this country and of England, where it has had a continued demand. The book sets forth an analysis of pictorial processes, which, while of special interest to the artist and photographer, is designed also to aid the layman in his appreciation of the pictorial. Thirteenth edition; revised; 282 pages, 83 illustrations. **Cloth, \$4.00, postage 15 cents extra.**

Pictorial Photography: Its Principles and Practice, by Paul L. Anderson, E.E., lecturer of the Clarence H. White School of Photography. Every photographer who wishes to do more than merely "push-the-button," will find discussed in this volume the very points on which he wants helpful suggestions and definite instruction. It is written from a scientific standpoint, not too elementary on the one hand nor too ultra-technical on the other. **Cloth, \$3.50; postage, 15 cents.**

The Fine Art of Photography, by Paul L. Anderson, E.E. One of the best books on photography ever published and right up to the minute. 24 illustrations, 312 pages, cloth. **Price, \$3.50, postage, 15 cents.**

Principles of Pictorial Photography, by John Wallace Gillies. This well-known pictorialist has made a notable contribution to Art in Photography in this exceptional book. While he emphasizes that Pictorial Photography can not be achieved by any "multiplication table," he so clearly sets forth its principles that any photographer, amateur or professional, can see for himself just what makes a picture or, on the other hand, spoils it. Profusely illustrated. **Price, \$3.50.**

PRINTING

Perfection in the Pigment Process, Chris. J. Symes, F.R.P.S. A practical handbook, up-to-date, written by an expert in the process, clear, concise and eminently practical. A book indispensable to the worker with pigment. The entire subject is thoroughly gone into; all the difficulties attendant upon the method considered and nothing omitted or glossed over which is essential to successful result. **Cloth, \$1.00; paper cover, 60 cents.**

Print Perfection and How to Attain It, Dr. B. T. J. Glover. This little book of less than eighty pages is replete with valuable information not only for the beginner, but also for the advanced worker. It is intended to be supplementary to Dr. Glover's work on "Perfect Negatives," but it is complete in itself. Written in the same concise, clear manner, it gives instruction for production of the highest possible printing quality. **Cloth, \$1.00; paper, 60 cents.**

The Science and Practice of Photographic Printing, second edition, revised new subjects added, by Lloyd I. Snodgrass, B.S. The newest and most complete book on photographic printing—by a practical photographer of wide experience. Formulas and definite working instructions are given, together with a clear scientific explanation of the underlying principles. 304 pages, 53 illustrations. Bound in cloth. **\$3.00.**

REFERENCE BOOKS

Materia Photographica—A Dictionary of the Chemicals, Raw Materials, Developing Agents and Dyes used in Photography. By Alfred B. Hitchins, F.R.P.S., F.R.M.S., F.C.S., F.Ph.S.L., Member of Society of Motion Picture Engineers, Technical and Research Director Duplex Motion Picture Industries, Inc. 96 pages. It should be in the hands of every worker in photography. **Cloth, \$1.00, paper, 50 cents.**

Photographic Facts and Formulas, by E. J. Wall, F.C.S., F.R.P.S. This book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography. Indispensable to every photographer. It is handsomely bound in cloth, 386 pages. **Price, cloth, \$4.00.**

Wall's Dictionary of Photography, by E. J. Wall, F.C.S., F.R.P.S., edited by F. J. Mortimer, F. R. P. S., eleventh edition, revised and reprinted from new type. Invaluable reference book, classified as to subject; 800 pages. **Cloth, \$5.00.**

RETOUCHING

The Art of Retouching Negatives and Finishing and Coloring Photographs, by Robert Johnson. Johnson's Retouching has for many years held its place as the authoritative handbook on its subject. This new edition retains every practical feature of the original edition, with many additions by the two leading experts in this field—T. S. Bruce and A. Braithwaite. A simple, practical course of instruction in Retouching, Finishing and Coloring Methods. **Price, \$2.50.**

Practical Retouching No. 9—Edited by Frank R. Fraprie. If you want to learn retouching from the very beginning; if you want to learn every method of retouching; if you want to learn the most approved methods of retouching of today, including the use of the retouching machine, then be sure to get this most complete guide. **Paper, 40 cents.**

Retouching and Finishing for Photographers by J. Spencer Adamson, in 124 pages the author has packed with principles and methods evolved from 25 years, practical experience and wide research. You can learn the art of retouching and finishing with this book. **Stiff paper cover, \$2.00.**

Published and Sold by

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

insurance company refused to pay the insurance money on the ground that the thirty-one days of grace expired on Sunday, March 1, 1925, and therefore Miller, at the time he died, had no insurance on his life.

In taking this stand the Penn Mutual was attempting to override the well settled rule that when the last day to perform a legal act falls on Sunday, the time is automatically extended until the following day.

Litigation over this matter began in the United States District Court, where the company lost. On appeal to the United States Circuit Court of Appeals it also lost. The company grasped at every argument it could think of to escape payment, but failed at every point. Both the lower and the appeal Court held that the well-known rule when the last day falls on Sunday applied to this thirty-one day clause in these insurance policies. I quote from the decision of the United States Circuit Court of Appeals:—

The only question presented for our consideration on this writ of error is whether, under the true construction of the contract of insurance, the time for payment of the sixth quarterly premium expired at 3 P. M. of March 2, 1925, or of March 1, 1925. The question arises because March 1, 1925, was a Sunday.

It is urged, on the one hand, that the thirty-one days are true days of grace; that they have grown out of a more or less general custom of the insurance companies not to be absolutely strict in requiring the prompt performance of the conditions; and that, just like the days of grace in commercial paper, they have gradually become a legal right, in many States fixed by statute, and sometimes fixed or extended beyond the statute period which is often thirty days, by the contract. It is urged that, because of this analogy, the rule applicable to days of grace in commercial paper should be applied; that is, that if the last day of

grace falls on a Sunday, payment must be made on the preceding business day.

It is, however, contended that as, concededly, if there had been no contractual extension the time for payment would be Monday if the fixed date fell on Sunday, so, too, if the new contractual date, namely, thirty-one days after the specified date, falls on a Sunday, payment need not be made until Monday. In our judgment the latter contention is sound. Although denominated days of grace, the thirty-one period is in no sense a matter of grace. It is just as much an essential part of the contractual terms as the non-forfeiture provision applicable after three years' premiums have been paid. It amounts to an agreement to carry the risk during the extended time in consideration of the premiums theretofore paid, and in the hope and with the incentive that, if the policy does not mature in the meantime, the premiums will be kept up. We see no reason for so construing this clause as to shorten this contractual period to thirty days, if the thirty-first day is on a Sunday; the language is chosen by the insurer; if it desired to shorten the period in such an event it could have provided therefor by express words.

I suppose we may now look for the insurance companies to add to their thirty or thirty-one day clause something like this: "Provided, however, that where the final day of the said thirty-one day period shall fall on Sunday, payment must be made before 3 o'clock P. M. of the next preceding day."

This case is really of interest only to that type of policyholder who puts his legal obligation off until the last minute. The man who handles his insurance as it deserves to be handled, never lets his payments go until the last minute of the extended period; he plays safe consistently. But there is such a large army of the other sort that this article is justified.

(Copyright by Elton J. Buckley)

Up-to-date Equipment Century Studio Outfits

The studio has been remodeled, new lights installed, new furnishings are in place but all too often the old studio outfit is still doing duty.

Century Studio Outfits are built for long service, but the time comes when they should be replaced, both for the sake of appearances and so that the photographer may avail himself of the new improvements which have been made.

The new Century Studio Outfits 8A and 10A are finished in dark mahogany and embody many improvements which make for smooth and quick manipulation. The 10A Outfit will take very long focus lenses or the shortest lens which will cover an 8 x 10 film. Its bellows draw is 36 inches. The 8A Outfit is for 11 x 14 film, or smaller, with a draw of 43 inches. See these Outfits at your Stockhouse.

*Century Studio Outfits are made by
the Folmer Graflex Corporation and sold by*

EASTMAN KODAK COMPANY
Rochester, N. Y.

"Who is He?" S. YUDKOFF

Who is the best photographer? A frequent topic of discussion, rarely brought to a logical close. As it is commonly approached, we arrive at best only at the threshold of the inquiry, for the proper approach to the answer is rarely done from the angle which would serve best as a solution.

Why is it asked, is a matter of lesser import. Suffice it to say that idol-worship is as deeply rooted in the heart of man as ever before, the instinct of imitation just as powerful a factor in shaping our lives, and our ambitions are fed best only on images and symbols which are within our grasp and conception.

Who is the best photographer?

As we ask or are asked? We mean not the man who dabbles in detail, sharp images and mastery of photo chemistry. All this would take a little patience, a little intelligence and a careful following up of the rules set forth by the leading interpreters of our profession.

It is the subtlety, the interpretation, in short, the truly artistic which is sought for in the best man, and here is where we arrive at the difficulty of the problem. For it might as well be asked: Who is the best sculptor, poet, writer? Who is the best musician, painter, or actor?

Who is best, Maeterlinck, the symbolist and mystic; Theodore Dreiser, the realist; Bernard Shaw, the rationalist; or Mark Twain, humorist and satirist? No one is best—all are great, all are inspiring.

A man within his world of conflicting emotions, a phantasmagoria of reality and illusion. Desires, longings, ideals, hard to fulfil without inflicting pain and injury to others. Some of the emotions purely biological. Physical energy knocking loudly for assertion and outlet, other emotions purely psychic. One group as disturbing as the other, and the restless, grappling soul within the man seeking expression, seeking assertion. And art is one of the mediums.

It is a process of sublimation, an escape from reality, a refuge and consolation.

Photography as an art is a medium. Through it, and in it, we can find a way out for the pent-up energies and moods that stir us to action, just as the painter, even as the musician and the writer.

Men and women, children and flowers, lines, limbs and muscles, expressions beautiful and ugly, dry and sublime, light, shadows, masses and details, an abundance of material. In it we can indulge to our heart's content for the richness it provides as material for expression.

A single case to illustrate.

Visiting recently one of our leading photographers, I could not help but notice all his latest portraits of women were on light backgrounds. Asked as to the reason for it he replied rather enthusiastically: "To me, photography of women means more than making beautiful photographs. It may appear to you as naiveté, or as being old-fashioned, but to me womanhood symbolizes purity, fineness, ephemeral and serene. This is my sentiment. I cannot give womanhood a dark background—it would be too heavy, too contradictory."

After a short silence, he continued, "You see, I always made good pictures of women. It brought me fame and material reward, but I was never fully pleased. In me was confusion and disturbance. I knew something

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Artcraft Studios, Inc., 3900 Sheridan Road, Chicago.

VICTOR OPAKE

AN EXCELLENT PREPARATION FOR BLOCKING OUT ON NEGATIVES. IS IN SMOOTH, MOIST FORM—WORKS UP EASILY—DOES NOT CHECK, CRACK OR PEEL. WILL WASH OFF WHEN DESIRED.

No. O— $\frac{3}{4}$ oz. jar - - 25 cents

J. H. Smith & Sons Co., 1229 South Wabash Ave., Chicago

as lacking—it was short of interpretation. It is now that I found myself."

Whether we share this view or not is a matter of individual feeling, but it shows that it is not mere technique—it is more. Thus by careful observation, we reach through the work to the man behind it, to his intellectual status, broaden our own horizon.

All the truly able men in photography are individualists, men of temperament and intelligence, with strong tendencies for expression. Photography is their medium. The one to whom men symbolize strength and character, makes their portraits in bold relief. The other man gives us women's photos interpreted in the lighter tones. One sees anatomy, curves, lines, limbs and muscles. To the vision of another things appear in masses, to still another in detail. Faces in light, faces in shadow, some in bold representations. Some in the subdued and quiet tones. All have their individual moods and dispositions, each one going out from the particular to the general—the true sign of the artist. All should be a source of inspiration to us. To none, however, should we subject ourselves for imitation, thus thwarting our individual trends and ideals.

✱

The Royal Photographic Society

The Royal Photographic Society of Great Britain is holding its seventy-second annual exhibition in September and October of this year. This is the most representative exhibition of photographic work in the world, and the section sent by American scientific men heretofore has sufficiently demonstrated the place held by this country in applied photography. It is hoped that the Scientific Section will be thoroughly well represented in 1927, and, in order to enable this to be done, with as little difficulty as possible, I have arranged again to collect and forward American work intended for the Scientific Section.

This work should consist of prints showing the use of photography for scientific purposes and its application to spectroscopy, astronomy, radiography, biology, etc. Photographs should reach me not later than Saturday, June 11th. They should be mounted but not framed. There are no fees.

I should be glad if any worker who is able to send photographs will communicate with me as soon as possible so that I may arrange for the receiving and entry of the exhibit. Address

A. J. NEWTON
Eastman Kodak Company
Rochester, New York



KAN-RITE

the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And you will get it—all of it, less a small refining charge, if you send Silver residues of every description to

KANTRO REFINING CO.
PORTAGE, WISCONSIN


KAN-RITE
for sale by all dealers

The "Two-Way" Shutter

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.
KALAMAZOO, MICHIGAN



COMMERCIAL PHOTOGRAPHERS!

The most satisfactory all-around lens you ever used. A guarantee tag protects you and indicates the genuine.

GOERZ

Dagor f6.8

Descriptive literature upon request
C. P. GOERZ AMERICAN OPTICAL CO.
317C East 34th Street, New York City

P. H. KANTRO PORTAGE, WIS.

Highest Prices paid for your old negative glass and portrait film.

Write for prices and instructions before shipping.

Prices for Commercial Photography

WE have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY
636 South Franklin Square :: Philadelphia

AS WE HEARD IT

W. S. Dusong has purchased the Johnson Studio at Memphis, Mo.

L. W. Slater has opened a new photographic studio at Findlay, Ohio.

Mrs. Lois Protho has opened a new photographic studio at Midland, Texas.

J. A. Shuck, of El Reno, Okla., is opening a branch studio at Nocona, Tex.

The Miller Studios, Fond du Lac, is opening a branch studio in Waupun, Wisc.

A. R. Sussman, formerly of Arizona, has opened a studio in Del Rio, Texas.

A. F. Andrews, of Oshkosh, has bought Roy F. Johnson's studio at Menasha, Wisc.

Fred E. Newsom, of Colorado, and Rotan, Tex., is opening a branch studio in Anson, Tex.

B. J. Reynolds, photographer, Monona, Iowa, died on March 22, from heart disease.

Thos. B. Devor has purchased the Sunset Photographic Studio at South Tacoma, Wash.

Mrs. J. S. Lake, formerly of Joplin, has opened a new photographic studio in Picher, Okla.

L. E. Sharpe, formerly of St. Francis, Kansas, is equipping a new studio at Montrose, Colo.

J. L. Lindsey's studio at Warren, Ark., was totally destroyed by fire on March 26. No insurance.

Emma Hilton formerly at 520 Fifth Avenue, has a new studio at 715 Madison Avenue, New York.

The James and Merrihew studio at Tacoma, Wash., has been sold to Henry Jacobs, formerly of Portland, Ore.

The Dehaven Studio, Chicago, has been incorporated, David H. and Samuel Bloom and Anthony Ostroff incorporators.

L. E. Sharpe is the new photographer in Montrose, Colorado and has opened an attractive studio in the Missouri Building.

S. B. Nodler, formerly associated with the D. A. Lowe Studios, of Erie, Pa., purchased the Healy Studio, at Olean, N. Y.

G. P. Maitland, of Stratford, Can., celebrated his 92d birthday, on March 24. Mr. Maitland is, we believe, the oldest photographer in America.

Nicolas Klegg is now managing the Waffle Studio at Lamesa, Texas. Henry Waffle, the owner, having gone to McCamoy, Texas, where he will manage his other studio.

Will H. Towles, 1526 Connecticut Avenue, Washington, D. C., requests copies of what you consider the best advertisement you have ever used. These advertisements are wanted for the P. A. of A. Summer School, at Winona Lake, Ind., and will be placed on a bulletin board for the benefit of the students, and will form a part of the course at the 1927 Summer School. Please send direct to Mr. Towles.



In the Service of the Profession

Gum Prints

For Advanced
Pictorial Photography

Our knowledge, we are the only concern that is in a position to produce this superior style of work for the profession. There is no other printing process that enables us to lift photography from the ordinary, except similar processes like the Bromoil, which alongside of the Gum Print enjoys the distinction of individuality. Gum prints should be made of only such subjects that are unusual, broad, or pictorial in conception. The Gum Print is the highest expression of superior and artistic photography. Recommendable colors are: Black, Warm Black, Van Dyke Brown, Green Black, Blue Black, Orange, Red, etc. Two or three specimens prominently displayed in your studio will be an attractive feature and an invaluable asset to your show room.

Write for List No. 9

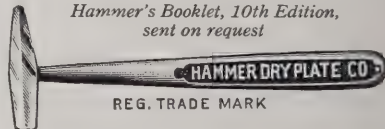
BLUM'S PHOTO ART SHOP
INCORPORATED
1021 North Wells St. - CHICAGO, ILL.

SPEED FOR BETTER RESULTS

HAMMER PLATES

with shortest exposure and least effort, produce negatives of highest quality. Speed, Uniformity and Brilliancy are their Chief Characteristics. Coated on Extra Selected Photo Glass.

*Hammer's Booklet, 10th Edition,
sent on request*



**HAMMER DRY PLATE
COMPANY**

*Ohio Ave. and Miami St., St. Louis, Mo.
159 W. 22nd St., New York City*

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.
Countries in the Postal Union, \$2.50. Single copies, 5 cents.
Subscriptions received by all photographic dealers in the United States and Europe.
Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1030

Wednesday, May 4, 1927

Price, 5 Cents
\$2.00 per Year

CONTENTS

Editorial Notes	547
Illustrations—Towles Gold Medal for best exhibit of three pictures from members of the Photographers' Association of the Middle Atlantic States . . .	549, 551, 553
Receptionist—Miss I. Deal Discusses Illustrative Advertising (by the Sphinx)	550
The Spider's Web (C. H. Claudy)	557
Association News—The Advertising Campaign Forging Ahead	558
What He Thinks of the P. A. of A. Summer School	560
Yellow Negative Stains	564
See Redman to Demonstrate at Cedar Point	566
Experiences of a Photographer (J. R. H.)	566
As We Heard It	570
Classified Advertisements	571

Editorial Notes

The Advertising Expense

The trouble with most photographers and their advertising expenditure is that they view the amount spent annually as a flat sum of money, not as a percentage of their receipts.

An advertising bill looks a good deal bigger when viewed, for example, as \$200 than when viewed as two per cent of total receipts of \$10,000.

A prominent circus manager stated that it was his practice to spend about thirty to forty per cent of the receipts for advertising. That figure sounds rather amazing to us. Receipts \$10,000, advertising expenditure, \$4,000. Those percentages would be ridiculous in merchandising or in photog-

raphy, but there is a lesson in them just the same. The circus man is not afraid to spend whatever money is necessary to get the business. He is here today and gone tomorrow. If he does not sell his show the day he is here, tomorrow is too late. He plunges and he gets results.

The photographer needs to consider how much advertising expenditure is necessary to enable him to get the business he wants. If he does not get the business, he is worse off than if he spends more for advertising than he believes he can afford. Look at the advertising appropriation for the year as a percentage of the gross receipts, rather than merely as a sum of money to be paid out without getting immediate, tangible return.



Free Cameras

Long before the saloon passed out as an institution, its free lunch counter was wiped out by law. Temperance societies and other extra dry uplifting influences thought that bowls of pretzels, krout and tripe (help yourself with the community fork) stimulated the thirsty to lick up more and more alcohol. Humans, and even insects grab for anything that comes free—note the habits of the otherwise intellectual ant, who may be observed taking home a dried grasshopper

leg with no more nourishment on it than there is on a ten penny nail.

The latest free stunt is reported from Atlantic City where the guests of one of the hotels may have the loan of a loaded camera for the asking.

The visitor to the billows sallies forth to shoot scenery and such bathing incidents as please his fancy, pockets the roll of film and returns to his native heath to boost the generous hostel.



What Are You Selling?

We don't mean to ask what particular kind of photographic materials you are supplying to your patrons, or whether you are selling them tintypes or sepia portraits, crayon enlargements or miniatures. We mean are you selling them a certain number of card mounts with photographs on them, or are you selling them something much more acceptable?

You should be selling the gratification of seeing one's self reproduced in picture form with such appearance as will make the patron glad to distribute those pictures far and wide. You should be selling the happiness one finds in presenting to a close friend or relative that counterfeit presentment which will give pleasure next to a personal visit. You should be selling to the business man that which will be the means of enabling him to familiarize prospects and patrons with his face and add to his publicity the influence of personality. You should be selling that which may form the closest bond between friends or lovers parted from one another.

When you realize what photographs can mean to your patrons, you understand what you can say about them in advertising and in reception room salesmanship to interest people in ordering more freely and in using more of your product.

Get your patrons to think of photographs in terms of their utility or of their advantage rather than in terms of mere pictures. They will be more anxious to have them and more anxious to have the best.

In seeking to interest a patron in ordering a higher grade of work, the way is not through discussion of quality of materials used, mere size of card, or character of surface or finish. It is through presenting the less tangible, but just as real, advantages that are concerned with sentiment, with desire for permanence, with consideration of the effect and influence of the portrait upon the person to whom it is presented.

The technicalities of photography are so familiar to the photographer that he sometimes forgets that his patron probably knows little and cares less about them, but is very much interested in what is going to be the effect of the photograph upon the mind and thoughts of the person to whom it is given.



Team Work

A few years ago it was a common thing through the National League season to read in the baseball news the phrase, "Tinker to Evers to Chance." The team work on the part of that trio covering shortstop, second base and first base was so good, that double plays were practically a certainty in any case of a runner on first and a hit to short with less than two out.

Even when Joe Tinker, scooping up a ground ball, might have stepped on second base and thrown to first, he did not leave Johnny Evers out of the play if it was practical to have him in it. Those three players were thinking less of their own records than of the team play.

We know a studio where every person on the force seems to be highly efficient at his or her work. There are no dubs on that team. But that studio has not the reputation it ought to have. There is a lack of coöperation between individuals. Everyone there tries to put over work with the greatest individual credit. When A cannot please a patron and get the business, he does not call in B to help, because A does not want B to succeed where A has failed. If a baseball infield worked in that way, anyone getting



TOWLES GOLD MEDAL

TRINITY COURT STUDIO

For best exhibit of three pictures from members of the Photographic Association
of the Middle Atlantic States

the batted ball would run to first base with it instead of throwing there.

Would Tinker or Evers or Chance have gained as great a reputation if playing an individual star game, making as many single-handed brilliant plays as possible but always trying to do it alone? The lone-hand worker is soon spotted for what he is, not only by his fellow workers, but by the general public and we never feel any enthusiasm for the man who insists upon working alone or not at all.

✽

Telegravure

Telephotography has a competitor; at least so says inventor Arthur S. Ford, of the wooden nutmeg state. Telephotography requires costly and complicated apparatus to transform pictures into electric impulses and then back to pictures. Furthermore the transmitted picture has to be engraved.

The Ford process begins with a special photographic plate which "screens" the orig-

inal picture with a mesh of finely crossed lines.

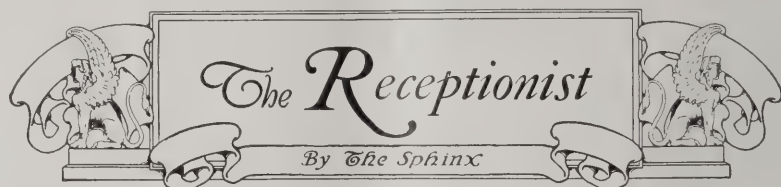
The different tones of black, gray and white (there are about twenty-six tones in the usual half-tone print) are laid out on a pattern like a cross-stitch sampler. To each tone a letter is assigned; D for deep black A for a very light gray, etc.

On telegravure machines are corresponding characters—big D dots; tiny A dots, etc. A series of code phrases describes a picture, line by line horizontally. For example, a line across the forehead of President Coolidge might read D6B3A7B4C6A4D8.

It is stated that a fast typer should compose a 2 x 3 block in ten minutes.

The finished block of type dots is ready to print without further processing, according to the inventor, but the invention awaits demonstration.

Many plausibly promoted inventions and self-discovered baseball pitchers have been known to blow up on trial.



MISS I. DEAL DISCUSSES ILLUSTRATIVE ADVERTISING

My dear Madam:—At least, I presume that you are a woman from your knowledge of reception room detail, and from the fact that a man would hardly pick such a ridiculous nom de plume as "Sphinx." You must forgive me if I refuse to address you by it. Why don't you come out in the open? Are you ashamed of your own name?

Now don't get sore at a bit of well meant advice. I am going to ask you a question, which shows that I have some respect for your stuff if not for your pen name.

For some time I have been considering the advisability of going after this illustrative advertising work. There seems to be money in it and I have some ideas along those lines.

But here's the stumbling block. I am a portrait photographer of twenty years' good standing and I have never done commercial work or photo-finishing. If I branch out into this new line I will of course advertise the fact extensively. Now, in your opinion, is this likely to hurt my reputation as a high grade—and price—portrait photographer?

—G. J., ILLINOIS.

You know when we decided against signing our name to these articles we were looking ahead to the time when we might have to curb our tongue above our own signature, whereas we could speak freely without it. Now we can refer to photographers who do this or that without offending some four or five in each case who might think we were



TOWLES GOLD MEDAL

TRINITY COURT STUDIO

For best exhibit of three pictures from members of the Photographic Association
of the Middle Atlantic States

referring to them. If you stick with us and see this play out we believe that in the end you will agree with us. If you ever attended a masquerade ball you get the idea.

By all means tackle the illustrative advertising. You used one phrase which convinces us that it is just the thing for you to do. You said that you had some ideas along these lines. Now this is a new field and it is going to yield a rich harvest to the man who goes into it wholeheartedly *if* he has the peculiar knack required—the knack of making pictures that are not only clear and attractive pictorially, but are full of selling appeal. The idea counts far more than the execution. In one way the commercial man has the advantage of you, because he is accustomed to greater variety, and in a certain degree to the infusion of selling appeal into his clear-cut work. On the other hand, you are accustomed to high prices, and psychologically that is to your advantage in a high-priced semi-commercial field, and you must be putting into your portrait work a certain delicacy and refinement to maintain these prices. That is your big asset in this new work. If you can carry that same quality into the new line of endeavor, and at the same time give due emphasis to clearness of rendition—these features, together with a good selling idea, will put you in the illustrative advertising class.

We cannot see how this will injure your portrait trade, if you stick to high-grade stuff done in a high-grade way. It should rather increase it. For instance, a department store shoe ad may take one into the store and when there one recalls that a new umbrella is in order. It does not always pay to be known for only one line of work—like the artist to whom a lady said:

"Are you the great animal painter?"

"Yes," replied the artist, "do you wish to sit for a portrait?"

You have probably, if the truth be told, already received a number of unsolicited requests for this type of work, which you have turned down. You therefore realize that there is a constantly growing market of

which some photographer in your vicinity is going to take advantage. Or you may not have realized the significance of these requests, because folks in all lines of business get a lot of strange queries, like the dry goods clerk to whom a lady said:

"I want something for fleas."

"Madam," retorted the clerk, "Why don't you get a dog?"

Of course, the customers do not make all the foolish mistakes. There is on record the case of the photographer whose lady customer said sweetly:

"I'd love to have you make an oil portrait of my late uncle."

"Bring him in," suggested the photographer.

"I said my *late* uncle."

"Bring him in when he gets here then," insisted the photographer.

We realize by your letter that you are awake to the possibilities in this field and our very best and most sincere advice is—"full steam ahead." You are near one of the big centers for this type of output and your success is limited only by your own originality and energy. You will undoubtedly have to experiment a bit with lightings, etc., and it will pay you to make up several pictures free of charge for big concerns in order to secure effective samples. It is difficult to sell a big dealer or an advertising agency an idea unless you have some samples proving that you have done some of this work. Your samples do not need to cover all lines, naturally. It is simple enough to show a French perfume ad photograph when you are soliciting a jewelry ad, or an antique furniture picture to a piano dealer—just so the sample concerns the same general size and class of article. Then you can explain your idea for the new work, with a background of actual achievement to lend support to your verbal sketch.

You have not asked us how to go about handling this business; only whether it would be an advisable line for you, so we will pull up here, reminding you as a last thought to protect yourself by securing air-



TOWLES GOLD MEDAL

TRINITY COURT STUDIO

For best exhibit of three pictures from members of the Photographic Association
of the Middle Atlantic States

tight model releases. A model release should accompany your every effort, no matter how seemingly insignificant—like the face of the girl to whom the masher said:

"Haven't I seen your face before some place?"

"I shouldn't be surprised," replied the girl, frigidly, "I seldom go any place without it."

My dear Sphinx:—We hear so much today—too much, to my mind—about direct mail advertising. My partner and I decided last year that we would give it a good trial, though we had never done it before. We got a mailing list of two thousand names and we sent out direct mail four times a year. That means that those people have each received five letters from us to date, and not one out of the lot has come in directly as the result of the letters. Now what do you make of that? We don't like to stop now and lose the money that list cost us, but to continue looks like throwing good money after bad.

Figure it up for yourself. There must be others in the same boat, so perhaps you can tell us from your experience or observation what the answer is.—NEW YORK.

In the first place, didn't you start out with direct mail with a well-defined though perhaps unspoken suspicion that it was not going to work? A message carries more than the written word. It carries the aroma of your thought, and you could not expect your prospective customers to be impressed with what so little impressed you. An aviator said to his passenger after a sudden swoop:

"Half the people down there thought we were going to fall."

"So did half the people up here," was the grim reply.

In the second place, you speak of paying for your list, which suggests that you bought it from one of the firms specializing in that work. We do not wish to do these gentlemen out of their daily bread and butter, but it does seem as though a mailing list is best compiled in your own studio, especially one

of only moderate size, with the help of lists of old and good customers, street by street directory, blue book, and a bank list, if available. No *one* factor should determine your list. A list based wholly on income and purchasing power does not include purchasing *likelihood*. Children in the family have much to do with that. Your geographical location cannot be ignored. Certain sections reflect taste and discrimination. Again, social position as the only factor is very deceiving, both because your social upper crust get direct mail from everybody and because if they are lured in by your ad or the need of a squeegee for publication, they either do not order, or if they do, they take their own sweet time about paying the bill.

Assuming that your list is good, what a lot of thought you should give each letter you send out! Here is a statement that one mail ad firm makes: "When your product, service, or idea is limited in its use and sale to a certain circumscribed geographical area; when it is further limited by price and usefulness to a certain class of people or firms in that territory; when it further requires reasoned and proved selling arguments; when it has to be explained; when the prospect has to be infused with a desire to buy; when he has to be shown an advantage to buy—and the sale closed—use mail advertising."

Each of your ads must differ from all the others, and there must be a definite *plan* worked out before the first letter is mailed. It is well to give the seasonal flavor, of course, if you are using only four per year.

In addition to this mailing list—or perhaps in place of it—why don't you try more highly selected direct mail by using the daily papers and sending out each day certain material? For instance, the death list supplies names for an ad on copies. This must be tactfully handled naturally. Little Miss I. Deal addresses ads from names in this list every day. These, all ready to be mailed, she puts in a drawer, and they are sent out a week later or when the funeral can reasonably be supposed to be over. The ad

she uses is very simple and dignified and reads:

"It may comfort you to know that from old and faded pictures, snapshots, and daguerreotypes a master-photographer can produce for you beautiful portraits, true in every detail—an everlasting record."

It does not seem advisable to make a file of these prospects, for if they do not come in to see you shortly after the decease, they are not very likely to do so later. There is another newspaper item however which rates the following direct mail letter to the party concerned, whose name is kept in a permanent file. That is the engagement announcement.

"Two of the most interesting events of your life—your engagement, and then your wedding—evoke that subtle radiance in your expression that can be captured to live forever in portraits created by a master photographer."

This file should be kept active by noting

the wedding date as soon as it is published and following up with another letter before the wedding, and possibly a 'phone call.

The third newspaper prospect is the baby. A birth notice should mean a file card made out immediately, with the date noted. These cards had better be filed by months rather than alphabetically, especially if you send birthday cards the next year and until the child is, say six years old. Miss Deal sends this letter about a month after the birth notice appears:

"The first picture of mother and baby is always a joy to make—and then that eagerly-awaited four-month-old portrait when baby is big enough to be taken alone."

These are far from being ideal ads and are not quoted as such. You can do much better with some earnest thought. Their great advantage is that they are sent to people who can be classed as the most likely immediate prospects, people who have a new reason for needing pictures. To sup-



They're off. Athletics and Yankees march in Yankee Stadium for opening game April 12th. Joe Lyons, staff photographer of the New York Sun, was there with Hammer Press Plates, so that proper record could be made.

plement your various mail ad letters, have a dignified card of some sort, either with or without a cut, giving your name and address and 'phone number. This card can be used to verify 'phone appointments, by supplying envelopes of the same size and color. Ragged stock in light tan is very effective with the printing in brown Old English or Gothic type. Miss Deal writes on the bottom of the card, "Tuesday, April 12, at two thirty." She uses the same card, without the envelope, to hand to each person who comes in to look at pictures and departs without making a definite appointment. It is, furthermore, often handy to send out to someone mentioned in the newspaper who does not come in any one of the classes mentioned. Being small in size it is "different" and therefore quite possibly very effective.

Your receptionist may be a great help to you in suggesting new ads. Though respect forbids her to tell you so, perhaps she feels toward your advertising efforts very much as the co-ed did toward the professor who said to his class:

"I have gone further than believing in woman suffrage. I believe that men and women are equal."

"Oh, come," cried the co-ed, "now you're boasting!"

There is, after all our talk of mail advertising, the possibility that it is not the answer to your problem at all. If you were getting along perfectly well without it, and your show cases and reputation and good work and other forms of advertising brought you in good returns, why not just tighten up on all the other things and let the mail advertising go?

Just keeping everlastingly at it works wonders with advertising as with everything else. It takes thought, and then more thought to write an appealing ad. It has to be written and put away—and taken out and re-written—and submitted to someone for criticism and rewritten—and then quite possibly thrown away because this intensive process has brought to light a better idea. Sometimes we are in too great a hurry to

get the day's work done to give our advertising time to mellow.

Sometimes hasty advertising is like prayer. We do not always pray for what is best for us and when we get it, we don't know what to do with it. One photographer advertised copies extensively and the result was that he got in a lot of work that he had neither the ability nor the equipment to handle. He had to send it away to be done and the rate that he had advertised did not leave him a decent margin of profit for work done by another. He got what he asked for, but he was soon wishing heartily that he had given the matter more thought and asked for something bringing less trouble and more profit; like the middle-aged childless farmer and his wife who resorted to prayer, that their loneliness might be relieved. After a time they were receiving congratulations on the birth of triplets.

"Prayers are always answered!" exclaimed a piously enthusiastic friend.

"Yes, but I never prayed for no bumper crop like that!" replied the farmer.

A New Book

Commercial Photography

BY

DAVID CHARLES

A 142-page book, full of meaty ideas for the Commercial Photographer. Mr. Charles, the author, was formerly the photographer for Marconi's Wireless Telegraph Co., England, and has given many new slants in commercial photography in this book.

Price, \$2.00 per copy

Postage, 10 cents

FRANK V. CHAMBERS

636 S. Franklin Square :: Philadelphia

The Spider's Web

C. H. CLAUDY

Two men the same age—they have the same opportunities. They learn their profession at the same time, and each has the same amount of experience. They start in business in the same town at the same time, and each one has the same amount of cash and credit, the same equipment, and each as good a location as the other. Each man has the same competition.

In five years' time one of them is a success and the other is out of the portrait making profession and doing something else, because he failed.

There are any number of reasons why men succeed, and any number why they fail. But perhaps the most common cause of failure is a lack of appreciation of the reason why one succeeds. Man is innately a conceited animal. The savage medicine man, who tells the sun to come up in the morning and waves it down to bed at night, not only is a big man in the eyes of his tribesmen, but soon gets to think he has a great deal of power himself—of course he is too wise to ask the sun to get up in the west and go to bed in the east!

Many a successful man turns around and heads for failure, because he gets to believe that he has done it all himself, without any help at all.

There is an Eastern fable which bears retelling in this connection. A certain man died and went to hell. He didn't like it in hell, and immediately inquired what he must do to get out. The Keeper of the Gate informed him that the only way he could get out was to be rescued by a good deed he had done on earth.

The man considered at length and finally told the Keeper of the Gate that at one time on earth he had stepped over a spider instead of on it, although it would have been a little easier to destroy the insect.

Immediately a spider's web descended into hell, and the Keeper of the Gate said, "There's your rope, climb out!" So the

man commenced to climb up the spider's web.

Other damned souls, seeing this, ran and cast themselves upon the man and clung to his garments and his feet, that they, too, might be taken out of hell. Probably they also found it uncomfortable there!

But the man kicked and struggled, and threw them off, and cried out to them that this was his web, that he had the sole and exclusive right to it, that it was his by virtue of the fact that it was his foot which hadn't stepped on the spider, and to let go!

Whereupon the spider's web broke, and dropped the man back into hell. It was broken by his selfishness.

* * *

We climb from nothing to success by a spider's web. It is not a web of our own spinning. It comes, perhaps not from good deeds done, but from the help, aid and assistance of hundreds of other workers and climbers. No photographer can succeed without customers. He couldn't be a professional portrait artist all by himself on a desert island without any one to photograph. Neither can he do it all himself. He must have help, if his business is to be of any size—he must have a retoucher and developing man and a printer, and maybe a receptionist and an office and delivery boy.

If he can inspire them in the right way, they help spin the spider's web by which he climbs to success. If he is very selfish with them, and considers them as so many cogs in the machine and throws them away the minute he has finished with them, the probabilities are that his spider's web will break and throw him back into the hell of beginning all over again.

He cannot succeed without a factory behind him. Someone must make the plates, the paper, the mounts, the camera, and the lenses that he uses. He must have a place in which to work—his landlord has something to do with his success. Few men are

able to make any sort of success without a banker on their staff, and few of us can get the sympathetic ear of a banker unless we have a reputation in the community. This reputation is the product of the kind of fellow we are and the kind of life we lead. And that, in turn, is the product, not only of our own actions, but of the acts and the help of every one associated with us—our family, our friends, our neighbors, etc.

The thread of success, then, is spun by many—it is climbed by one alone, or it may

be climbed by one alone, who carries some others with him. He who appreciates the web, and tries to help some other up it, spins a strong one. He who kicks out to get rid of those who would travel with him, often breaks the thread, and must begin again.

Selfishness never gets any one anything except a bad reputation. Helping the other fellow is almost invariably helping oneself.

Don't break the spider web. It's thin enough as it is, without loading it with selfishness!



ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

ALVA C. TOWNSEND, PRES.
226 S. ELEVENTH ST.
LINCOLN, NEB.

CHAS. AYLETT, 1ST VICE PRES.
96 YONGE ST.
TORONTO, ONTARIO, CAN.

D. D. SPELLMAN, 2D VICE PRES.
4838 WOODWARD AVE.
DETROIT, MICH.

JOHN R. SNOW, TREASURER
728 S. SECOND ST.
MANKATO, MINN.

J. W. SCOTT, CHAIRMAN COMMERCIAL SECTION
205 W. FAYETTE ST., BALTIMORE, MD.

PAUL E. TRUE, CHAIRMAN N. P. E. C. BUREAU
600 W. 178TH ST., NEW YORK, N. Y.

L. C. VINSON, GENERAL SECRETARY, 2258 EUCLID AVENUE, CLEVELAND, OHIO

The Advertising Campaign Forging Ahead

"Formerly it was axiom that competition was the life of trade. Under the methods of the present-day, it would seem to be more appropriate to say that advertising is the life of trade."

President Calvin Coolidge made that statement in a recent address.

This presidential utterance brings out again what is coming more and more to be perceived to be the truth of modern industrial and business methods that "advertising is," in very truth, "the life of trade."

In this day of competition of the keenest between industries for the business and the dollars of the American public, the industry—it has been demonstrated time and time again—that does not tell its story to the millions through careful and right advertising is headed fast down the steep road to industrial ruin.

And the converse of that proposition—that advertising sends the red life-blood bounding through the veins of industry—is equally true. The experience of some fifty

different trade associations, to say nothing whatever of the successes of local individual businesses founded firmly on comprehensive advertising, has proved it, proved it conclusively.

In the course of fifteen years these associations have established the truth of the Coolidge observation on modern business practice and progress by reaching through concerted national advertising campaigns very definite national business objectives.

The face brick industry has, by advertising, increased its sales two and one-half times in six years. The florists have doubled the sales of flowers twice in less than eight years.

Take Hawaiian pineapple, and copper, and greeting cards, and coffee! All through the long list the story is the same—definitely planned and carefully executed national advertising campaigns; increased public confidence, increased demand, increased sales, a more firmly established and successful industry!

With the penetration of the well-known New England shrewdness, President Coolidge made one of the shrewdest, keenest observations of his long and high career when, in his address, he put advertising in its proper place as "the life of trade" under the methods of today.

With more than \$1,300,000 already subscribed towards the photographers' \$2,000,000 national advertising campaign, the keenest of enthusiasm is being shown by the general state committee everywhere.

So eager are the committees responsible for the success of the campaign in the various states to push their respective states over the top with their full quotas subscribed and more, that they are writing in urgently to campaign headquarters for supplies. They are showing a strong disposition to go out with their committees and cover their territories without waiting for assistance from the field representatives of the Photographers' Association of America. More than 150 cities are already sub-

scribed 100 per cent, according to reports to campaign headquarters. Of these, more than 50 per cent have over-subscribed their quotas for the campaign.

Ansgar E. Johnson, of Boise, Idaho, did not wait for the field representative to call. He was champing at the bit, all on edge to go. So he got his committee together, wrote in for subscription blanks and got busy. He has already sent in subscriptions from all seven photographers in Boise.

W. H. Tippet, of Billings, Montana, was not to be outdone. He got busy in his territory and did the same thing as Mr. Johnson at Boise. So also did George A. Russell, of Cape Girardeau, Missouri.

Harry J. Keeley, state chairman of Montana, with J. T. Mulcahy, of Great Falls, put that city over the top 100 per cent. And so on down the line for more than 150 cities, all over the top with every photographer in them signed up and more than half of the cities with more than their quotas subscribed.

The Automatic Exposure Meter

Justophot

For Still Cameras

Price, with Sole Leather Case,
\$10.50



The Automatic Exposure Meter

Cinophot

For Movie Cameras

Price, with Sole Leather Case,
\$12.50

The Automatic Print Exposure Gauge

Dremmeter

For Contact Prints or Enlargements

3¼ x 4¼ Film

Price, **\$1.00**

ALL MATERIALS AND ACCESSORIES FOR

Bromoil *and* Bromoil Transfer

Devised, perfected, personally supervised and tested by

DR. EMIL MAYER

- DREM BROMOIL PAPER, a special emulsion of high swelling temperature, white or chamois.
- DREM COPPERPLATE TRANSFER PAPER, the wonderful printing paper of the Master etchers, highly absorbent, surface treated, with rough and smooth surface.
- DREM BROMOIL BLEACHING POWDER, in cartridges, instant, perfect, permanent.
- DREM BROMOIL PIGMENTS, in collapsible tubes, clean working, very quick drying, blending, all colors of equal consistency.—Standard set of five colors and Medium, or selection of eighteen single colors.
- DREM BROMOIL BRISTLE BRUSHES, working surface up to 3½ inches, specially selected bristles, bound in fourfold wire loops, exceedingly elastic and durable.
- DREM BROMOIL TRANSFER PRESSES, specially designed, non-slipping, central pressure regulation.
- DREM COMPLETE BROMOIL OUTFITS, containing an expertly selected set of materials and accessories for regular work.
- DREM BROMOIL ACCESSORIES: MASTIC RUBBER, GALALITH SPATULAS, ATOMIZERS, THERMOMETERS, STUMPS, TEAR-OFF PALETTE BLOCKS, etc.

Ask your dealer or write direct for complete price list

DREM PRODUCTS CORPORATION

152 West 42nd Street

NEW YORK CITY

The spirit shown by so many of the state chairmen as well as the associate chairmen in cities is wonderful, according to the fund-raising committee. It is helping the fund-raising committee tremendously. It is a big job, as one member of the committee said, and one that requires time for assistants to come and visit each state to help the local committees. The prompt response that is being met is doing great things to expedite the work of raising the fund.

Field representatives, who are assistants to the national fund-raising committee of the industry, began visiting Canadian photographers the latter part of April.

The Canadian organization for the campaign had been completed to the last detail and was all keyed up and set to go. Province chairmen had begun some time previously to write in to campaign headquarters asking for province and city quotas and for supplies.

Canadian members of the Photographers' Association of America are displaying as keen an interest as their comrades in the United States in the national advertising campaign of the industry. This campaign

covers Canada as well as the United States and the Canadian contingent is reported to be keenly determined to do its proportionate part in the fund-raising campaign now under way.

Latest reports brought word of two supply houses which have subscribed 100 per cent. All twelve salesmen for the Medick-Barrows Company, manufacturers of card-mounts, of Columbus, Ohio, came forward voluntarily to "do their bit" for the advertising fund.

All the salesmen of the Fowler-Slater Company, a stock house at Cleveland, have hit the bull's-eye on the campaign. That house is likewise 100 per cent, along with its fellows at Columbus.

In addition to the men connected with these houses just reporting, many salesmen in the industry from all parts of the country are sending in their subscriptions.

With this effective interest in the allied lines and with the keen interest being taken by numerous state and local committees over the country the fund, already well past the \$1,300,000 mark, is rising rapidly towards the full goal.

What He Thinks of the P. A. of A. Summer School

DEAR MR. CHAMBERS:

If stopped by the inquiring reporter and asked, "Where did you spend your pleasantest vacation," I would immediately say, "Oh, at the Daguerre Institute last year," better known, perhaps, as the Winona School of Photography, at Winona Lake, Indiana.

One's first impression is the keen interest shown by the students, who come from all states in the Union. The good fellowship makes everyone feel at home immediately. One is impressed by the efficient organization and instructors; indeed, one feels fortunate in having the privilege of attending lectures and talks by such able representatives of the profession, and I feel safe in saying that everyone, at least everyone to whom I have spoken in regard to the

instruction, feels fully compensated after the first week of attendance.

Again, we marvel at the up-to-date equipment and supplies of photographic material donated by the different photographic supply houses. Each week is reserved for a different company, whose demonstrators spare no time or expense in demonstrating the merits of their different articles. This impressed me as especially encouraging, as it gives one the opportunity of seeing results first hand, step by step, not by experimenters, but by the maker's own representatives; indeed, at times, by the maker of plates or paper himself.

Above all, the most outstanding attraction is the individual instruction in what might be called the fundamental principles

of lighting. The easy way lightings, whether it be short light, broad light, line light, or back light, are made by artificial or natural light, and must be mastered by the student under the supervision of the watchful eye of a thorough, understanding, and sympathetic teacher, are a revelation to all.

Regardless of what knowledge or experience we may boast in the different branches of the art, I found new and simple ways of doing things, and above all, how to teach myself to look for, and see, and do those

things that really have character—the landscape—the head—that study we like to dwell over, the one we are proud to have on the desk, mantel, or wall.

Yes, we want to go back, to see and hear, and to do more, and advance; to search for, and tackle new problems in this limitless field of the photographic profession.

J. D. ATKIN.

✱

Cost is the amount of energy expended to produce a thing.



ANNOUNCING THE ARRAY OF

"STARS"

AT THE

ANNUAL STATE CONVENTION

Photographers' Association of Wisconsin

Tuesday, May 17th Wednesday, May 18th Thursday, May 19th

Check These Days Now. Every Day a Feature. Every Night a Screecher.

It's Your Show! Plan to Go! Watch for Details!

Please mention "Bulletin of Photography" when Corresponding with Advertisers

BOOKS ON PHOTOGRAPHY

PUBLISHED AND SOLD BY

FRANK V. CHAMBERS, 636 S. Franklin Square, Philadelphia

AMATEUR PHOTOGRAPHY

The Amateur Photographer's Handbook, by Frederick A. Collins, R.P.S. A complete exposition of practical photography from the simplest performance to work for transmission of photography by radio. Nothing is omitted which is essential to a thorough comprehension of practical photography. **Cloth, Price, \$2.50, postage, 15 cents.**

Burnet's Essays on Art—The standard work for beginners and advanced workers the world over. Adapted by every prominent art school and teacher. Treats three subjects: The Education of the Eye, Practical Hints on Composition, Light and Shade. 160 pages; 135 illustrations, handsomely printed on fine wood-cut paper; bound in art canvas. **Price, \$2.00. Postage, 15 cents.**

The Complete Photographer, by R. Child Bayley. New Revised Edition. This work deals with those aspects of photography which interest the amateur—his apparatus and material, and their use, the evolution of modern photography, pictorial and technical work, exhibitions and societies. This edition is revised throughout and the sections on the hand camera and on orthochromatic and color photography are completely rewritten. The illustrations are representative of the best pictorial work, and include a reproduction of an oil print in colors. 420 pages. **Price, cloth, \$5.00.**

Photography for the Amateur, by George W. French. An indispensable guide for the amateur—and written so he can understand it. Of exceptional value also to the experienced photographer for the purpose of frequently checking up on his methods and procedures. Study of cameras and lenses; correct methods to follow in every phase of Photography—lighting, exposure, developing, printing, mounting and enlarging. An entire chapter devoted to Making the Camera Pay. **Price, \$3.50.**

Photography for Beginners, by George Bell. This book is essentially for the beginner as its title implies, and the elementary principles of photography are fully discussed. It was written expressly to clear the road of the many impediments to the beginner's success. **Price, \$1.00.**

Practical Amateur Photography, by William S. Davis. One of the best books for the advanced amateur yet published. The student is told, not only how a thing should be done, but also why it should be done. The chapters on composition and the artistic treatment of special subjects are very valuable inasmuch as they are records of the personal experience of its author who, in addition to being an enthusiastic photographer, is at the same time, an accomplished painter in oils. The glossary and bibliography, together with a complete index, make the book a convenient source of reference. **Price, \$2.00.**

COLOR PHOTOGRAPHY

Bypaths of Color Photography, by O. Reg. Edited and with an introduction by William Gamble, F.O.S., F.R.P.S. A stimulating and practical book which points out useful and valuable paths of research and experiment in one-exposure color-photography, while detailing, and where necessary criticising, the processes and results so far obtained in this field. The author is a practical photographer who has devoted many years of his life to the study of color-photographs and has originated many new ideas and ingenious forms of color-camera. 136 pages, illustrated. **Price, cloth, \$2.50.**

Practical Color Photography, by E. J. Wall, F. C. S., F.R.P.S. A complete and comprehensive working manual on this subject, a thoroughly practical work which gives little space to history and theory, but does contain practical working directions, including every detail of formula and manipulation, for every process of natural color photography which has any claim to practical utility or any theoretical importance. **Price, Cloth, \$3.00.**

MISCELLANEOUS

Camera Lenses—Including lenses used in enlarging lanterns etc., with some remarks on photographic shutters, by Arthur Lockett, 120 pages; 100 illustrations and diagrams. Every photographer who appreciates the importance of the camera lens will find Mr. Lockett's book a profitable investment. **Price, board cover, \$1.25.**

Cash From Your Camera, edited by Frank R. Fraprie, S.M., F.R.P.S. The only book on marketing photographs now in print. Instructions for preparing prints for market, information as to the various classes of buyers and the kind of material they want. An authentic and detailed list of the wants of all important picture buyers in the United States at the present time. A verified list of several hundred firms who are no longer in the market. **Price, paper, \$1.00.**

Optics for Photographers, translated from the original by Hans Harting, Ph. D., by Frank R. Fraprie, S.M., F.R.P.S. The writer of this book starts with the fundamental laws of the propagation of light and logically carries the reader through the principles of geometrical optics to a complete explanation of the action of all types of photographic lenses, and a description of their qualities and defects. Only the simplest mathematics is used, and this sparingly. **Cloth, \$2.50.**

Perfect Negatives and How to Make Them. Dr. B. T. J. Glover. A pamphlet of seventy-two pages concisely, but clearly setting forth details of manipulation, to effect negative production so controlled that the result may be correspondent to the intentions of the photographer. It is therefore of pertinent value to the pictorialist who considers the negative a means to a certain end and not merely the end in itself. **Price, 60 cents.**

Photographic Amusements, by Walter E. Woodbury. This interesting book describing many novel, ingenious, amusing and ludicrous effects obtainable with the camera, has been out of print for several years, though previous to that time it had passed through many editions and was one of the most popular photographic books ever sold. Reprinted with the original text and a number of new sections. 128 pages, 114 illustrations. **Price, cloth, \$1.50.**

Photography as a Scientific Implement. This book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is without doubt one of the most valuable photographic publications in print and one should be in the possession of every photographer. **Price, cloth, \$9.00.**

Stereoscopic Photography by Arthur Judge. A timely work on stereoscopic photography, inasmuch as there is a strong revival apparent of this beautiful art. Many inquiries are made for information on this subject, but nothing has been available. The submergence of the art during the last quarter of century naturally reacted upon the publication of book relative to this art. Besides the few books accessible are antiquated and so, of little use. This new publication is full abreast of the great advance, and the student will find valuable information fully up to all the demands. **Cloth, \$5.00.**

LIGHTINGS

The Portrait Studio, Fourth Edition. A small book (5 x 7 1/4 inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraits. The essential only is considered; but all that is needed is here. **Paper, 75 cents.**

Towles' Portrait Lightings, by Will H. Towles, Light Expert and Director of the P. A. of A. Summer School. This new book on lightings which gives diagrams showing how the sitter, the camera, and the lights should be placed, is really a course in lightings in 44 easy lessons. Invaluable to the student in portraiture, as well as the seasoned portraitist. 37 diagrams; 44 illustrations, 103 pages. Your Photographic Book Shelf will not be complete without it. One lesson alone is worth the price of this book. **\$5.00, cloth.**

MOTION PICTURE PHOTOGRAPHY

Motion Picture Photography for the Amateur, by Herbert McKay, widely known authority on the mechanics of motion picture photography. The book contains 225 pages, generously illustrated and is being used as a supplementary text by The New York Institute of Photography. With the amateur in mind, the author does not go into complex detail, but has succeeded in pointing out most clearly the optical and chemical laws governing cinematography together with their practical application. **Price, cloth, \$2.50.**

Motion Picture Photography, by Carl L. Gregory, F.R.P.S. A usable standard treatise for either professionals or amateurs. Carl L. Gregory was formerly Chief Instructor in Cinematography, Signal Corps School of Photography, Columbia University, New York. He is equally well known in the Motion Picture field for his unusual ability as an author. Special chapters were contributed by Charles W. Hoffman and by Research Specialists of the Research Laboratories, Eastman Kodak Company. **Price, \$6.00.**

Moving Pictures, How They Are Made and Worked, by Frederick A. Talbot. New edition, completely revised and reset. Illustrated; 430 pages. A veritable encyclopedia of the moving picture art. Easily understood. To those who are interested it will open up a new field of work. It tells of the romances, the adventures, the great preparations of marvelous ingenuity and the hundreds of other things that go into the making of moving picture plays. **Price, cloth, \$3.50.**

PICTORIAL PHOTOGRAPHY

The Conception of Art, by Henry R. Poore, A.N.A. The reading of the man interested in art is beset by many counter opinions. This book, in its comprehensive view, seeks to supply him with the basic facts and principles upon which art rests and which must stand at the foundation of any art creed. It not only helps the reader to know what art is, but in its chapter on "Misconceptions in Art" proves how frequently the popular mind wanders blindly among current fallacies. These are later treated at length. Second edition; revised; 222 pages, 100 illustrations. **Cloth, \$3.50, postage 15 cents extra.**

Light and Shade and Their Applications, by M. Luckiesh. The present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce the varied results. The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training. A book the photographer has long desired, 135 illustrations, 10 tables and 266 pages. **Price, cloth, \$3.00.**

Photograms of the Year 1926, Edited by F. J. Mortimer, F.R.P.S. A record of progress in pictorial photography and a source of inspiration and pleasure, illustrated by the best photographs shown at the London Salon, the Royal and the leading exhibitions of the world. **Cloth, \$3.25; paper, \$2.25.**

Photography and Fine Art, by Henry Turner Bailey. This book treats exclusively of the artistic phase of photography. Its purpose is purely aesthetic. Nothing in it refers to the technical means or mechanical methods for effecting artistic expression. It presents clearly and intelligibly the principles of art and their application to camera practice, recognizing the features incident upon the use of the material and instruments employed. **Price, cloth, \$2.50.**

The Pictorial Annual of The Royal Photography Society of Great Britain, 1926. The pictorialist, however richly endowed with the faculty of taste, would be hampered in expression, even of his individuality, did he not have means of comparing his work with others who are of high standing. Hence the value, indeed, the necessity of reference to what has been accomplished. In "The Pictorial Annual," one has conveniently arranged a selection of not only the most charming of the pictures exhibited but also of work which serves an educational purpose. Mr. Tilney has made a wise and useful selection, and besides, has added much to the value of the collection by his comments upon the pictures. **Paper, \$2.25; cloth, \$3.25.**

Pictorial Compositions, by Henry R. Poore, A.N.A. This book is recognized as the authoritative work published in English on the subject of Composition. It has maintained the cordial endorsement of the leading artists and critics of this country and of England, where it has had a continued demand. The book sets forth an analysis of pictorial processes, which, while of special interest to the artist and photographer, is designed also to aid the layman in his appreciation of the pictorial. Thirteenth edition; revised; 282 pages, 83 illustrations. **Cloth, \$4.00, postage 15 cents extra.**

Pictorial Photography: Its Principles and Practice, by Paul L. Anderson, E.E., lecturer of the Clarence H. White School of Photography. Every photographer who wishes to do more than merely "push-the-button," will find discussed in this volume the very points on which he wants helpful suggestions and definite instruction. It is written from a scientific standpoint, not too elementary on the one hand nor too ultra-technical on the other. **Cloth, \$3.50; postage, 15 cents.**

The Fine Art of Photography, by Paul L. Anderson, E.E. One of the best books on photography ever published and right up to the minute. 24 illustrations, 312 pages, cloth. **Price, \$3.50, postage, 15 cents.**

Principles of Pictorial Photography, by John Wallace Gillies. This well-known pictorialist has made a notable contribution to Art in Photography in this exceptional book. While he emphasizes that Pictorial Photography can not be achieved by any "multiplication table," he so clearly sets forth its principles that any photographer, amateur or professional, can see for himself just what makes a picture or, on the other hand, spoils it. Profusely illustrated. **Price, \$3.50.**

PRINTING

Perfection in the Pigment Process, Chris. J. Symes, F.R.P.S. A practical handbook, up-to-date, written by an expert in the process, clear, concise and eminently practical. A book indispensable to the worker with pigment. The entire subject is thoroughly gone into; all the difficulties attendant upon the method considered and nothing omitted or glossed over which is essential to successful result. **Cloth, \$1.00; paper cover, 60 cents.**

Print Perfection and How to Attain It, Dr. B. T. J. Glover. This little book of less than eighty pages is replete with valuable information not only for the beginner, but also for the advanced worker. It is intended to be supplementary to Dr. Glover's work on "Perfect Negatives," but it is complete in itself. Written in the same concise, clear manner, it gives instruction for production of the highest possible printing quality. **Cloth, \$1.00; paper, 60 cents.**

The Science and Practice of Photographic Printing, second edition, revised new subjects added, by Lloyd I. Snodgrass, B.S. The newest and most complete book on photographic printing—by a practical photographer of wide experience. Formulas and definite working instructions are given, together with a clear scientific explanation of the underlying principles. 304 pages, 53 illustrations. Bound in cloth. **\$3.00.**

REFERENCE BOOKS

Materia Photographica—A Dictionary of the Chemicals, Raw Materials, Developing Agents and Dyes used in Photography. By Alfred B. Hitchins, F.R.P.S., F.R.M.S., F.C.S., F.Ph.S.L., Member of Society of Motion Picture Engineers, Technical and Research Director Duplex Motion Picture Industries, Inc. 96 pages. It should be in the hands of every worker in photography. **Cloth, \$1.00, paper, 50 cents.**

Photographic Facts and Formulas, by E. J. Wall, F.C.S., F.R.P.S. This book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography. Indispensable to every photographer. It is handsomely bound in cloth, 386 pages. **Price, cloth, \$4.00.**

Wall's Dictionary of Photography, by E. J. Wall, F.C.S., F.R.P.S., edited by F. J. Mortimer, F.R.P.S., eleventh edition, revised and reprinted from new type. Invaluable reference book, classified as to subject; 800 pages. **Cloth, \$5.00.**

RETOUCHING

The Art of Retouching Negatives and Finishing and Coloring Photographs, by Robert Johnson. Johnson's Retouching has for many years held its place as the authoritative handbook on its subject. This new edition retains every practical feature of the original edition, with many additions by the two leading experts in this field—T. S. Bruce and A. Braithwaite. A simple, practical course of instruction in Retouching, Finishing and Coloring Methods. **Price, \$2.50.**

Practical Retouching No. 9—Edited by Frank R. Fraprie. If you want to learn retouching from the very beginning; if you want to learn every method of retouching; if you want to learn the most approved methods of retouching of today, including the use of the retouching machine, then be sure to get this most complete guide. **Paper, 40 cents.**

Retouching and Finishing for Photographers by J. Spencer Adamson, in 124 pages the author has packed with principles and methods evolved from 25 years, practical experience and wide research. You can learn the art of retouching and finishing with this book. **Stiff paper cover, \$2.00.**

Published and Sold by
FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Yellow Negative Stains

When a negative shows a yellow stain all over, you can usually charge it up to insufficient sulphite. This may be the result of your carelessness in compounding the solution or to the use of sulphite which has partially decomposed or to an exhausted developer.

The hydrometer does not help you here at all. If sulphite decomposes, the sulphate impurity formed is also white like the sulphite itself. If it forms on crystal sulphite, it will be a white powder and you can rinse it off. A solution of partly decomposed sulphite will, of course, show with the hydrometer simply the density reading of the sulphite-sulphate mixture. Similarly, when weighed, if half decomposed, your scale may measure 2 ounces and yet have only one ounce of efficient sulphite.

More sulphite than normal means colder tones, which do not hold back light as much as they should. Less sulphite means warmer tones and too little sulphite means stains.

The use of a plain fixing bath means that the developer will finally oxidize and stain the gelatine. With an acid fixing bath, the alkaline developer is neutralized, but the time must come when the acid is exhausted, hence the wisdom of rinsing off all the developer you can so as not to load up the hypo bath. The alkaline baths often show froth on the surface and such a bath should be thrown away as its use afterwards is a very poor economy.

The stains from above causes, which may be local spots or uniform color all over the plate, may be gotten rid of with your old time permanganate of potash reducer, containing sulphuric acid. This oxidizes the stain and makes it soluble in water. It dissolves the silver image also but you stop this by adding some common salt.

A good formula is 18 grains of potassium permanganate, with water to make 8 ounces. Another solution carries 4.8 drams of salt, 1 dram sulphuric acid in concen-

trated form made up also to 8 ounces. The solution will not keep well after mixing. The permanganate must be fully dissolved before using it.

The silver image is converted to silver chloride which does not dissolve. The stain goes away. You may harden the film with 5% formalin before reducing as a safety precaution against frilling, washing well before reducing. The black silver image is restored if you expose the silver chloride to light and redevelop it in a non-staining developer. There may be a permanganate stain in place of the original stain, but this is killed by a weak solution of sulphite of soda or metabisulphite of potash. Drying marks, if present on the original developed negative, usually disappear in this stain clearing process.

We had an experience once with stains which affected the back of cut films, where the gelatine was colored badly. It seemed hopeless to save them. This was due to some tank development septums made with a round hole to allow inspection of the films when developed, but the film back, when exposed to air through the round holes, took on a beautiful dark stain just the shape of the opening. The stains were identified as being on the back by scraping one of the films carefully with a knife, and then the permanganate method above described was thought of and applied with perfect success.

A white scum on negatives, which does not dissolve by rewashing, as hypo will do, is probably aluminum sulphite. It may be identified by treating it with carbonate of soda, in which it dissolves. This comes from acid fixers, where the acetic acid has become neutralized by the alkaline developer allowing the insoluble aluminum sulphite to form. With acetic acid present, the aluminum sulphite stays dissolved in the acid solution. Too little sulphite or too much acid throws down sulphur from the hypo. It does not come down if there is enough sulphite present.



222 © C. H. E. Co. 1927

New Cooper Hewitts to fill every requirement!

The Cooper Hewitt two-tube outfit alone gives the skilful photographer a wide range of effects. Add to this a Cooper Hewitt M-tube for enlarging, copying, back-lighting or side-lighting and your studio is equipped completely for every normal requirement.

Beauty, convenience and flexibility distinguish all the new Cooper Hewitts. They grace any studio; ball-bearing castors, automatically balanced tilting, and easy elevation adjustment give full play to the photographer's skill.

Write now for literature fully describing these improved Cooper Hewitt units. Use the coupon.

COOPER HEWITT

BETTER THAN



DAYLIGHT

COOPER HEWITT ELECTRIC CO.
105 River St., Hoboken, N. J.

Please send literature describing the new
Cooper Hewitts.

Name _____

Address _____

Lee Redman to Demonstrate at Cedar Point

The Program Committee for the 1927 convention of the Ohio-Michigan-Indiana Association, scheduled for Cedar Point, Ohio, August 9th, 10th and 11th, is busy signing up speakers and demonstrators, and hopes to have an announcement of interest each week between now and convention time. While there will be considerable outside talent on the program, to be told of later, the Association is fortunate in having in its own territory a number of excellent workmen, who have already demonstrated their worth on the platform at different meetings and conventions. Among these is Lee Redman, of Detroit, Mich., who will demonstrate his methods of handling children. Redman knows how to handle the little ones and gets fine results, not only in his own studio, but when demonstrating elsewhere, and he has the facility of making even fractious little sitters pose for him successfully. His demonstration is the kind that is both instructive and entertaining to watch.



LEE REDMAN

Mark the dates—August 9th, 10th and 11th—down now on your calendar and be sure to be on hand, because this will be a regular home-coming convention. The Entertainment Committee proposes to make a special effort to see that all who come have a good time, whether they have ever before attended a convention or not. Nobody will have the chance to go home and say that he was left out in the cold.

✻

Experiences of a Photographer

J. R. H.

Every man whose work carries him to different and strange places, and among different and strange people, must meet up with some queer experiences, but I fancy that the photographer has the biggest chance of any. For one thing, his craft is peculiarly fitted to smooth and specially ordered circumstances, and neither places, nor people, nor time, nor weather, nor any of a thousand other influences, are designed for the photographer's purpose or the photographer's benefit. Thus he can only expect to have rough passages from time to time. Here is one of my own which is not free from points of interest.

It was winter. Real winter with the lid off. I was in the dark room pretty well messed up and not caring much about it either. A friend, a Bohemian like myself, butted in with the information that he had a fine appointment for me if I could pack and come right away. From what little he told me it looked good, and as I did a lot of business with and through the same chap, I did not hesitate. I packed an 8 x 10 outfit, put on my hat and coat, and told him I was ready.

He took me by car and train to a house. A mansion I should say. To give some idea of the place, which stood in its own large grounds, I might hint that one room alone would have realized a big duke's keep for a quarter of the year. That was evident. We were cordially received by the

ady of the house, who commented on the oldness of the weather. It was cold, and so were we, and so when she suggested a thorough warm before starting business, and when that warm was by means of an old fashioned fire, and well matured cigars, we fell for it right away.

When I started to think in terms of photography, some time later, I was afraid that the light was not too good. I really forget what exposures I gave to two magnificent interiors, or to the lady's portrait. I helped the former out with flash powder and electric light, and expected little or nothing on the plates. I tried an exterior, too. The house was on a hill and the nearest possible stand was many feet below. It was then raining so hard I could scarcely focus for the wet on the lens, and the maximum rising front seemed too little. Yes, it was some job, considering it all round.

Back once again in the old dark-room, I tentatively tried a plate in developer. Now I had taken no less than three meters of different kinds with me, but where they were I did not know. And I very soon discovered that I had given most of my plates about forty times too much!

Well, it was a very pleasant outing. A nice day out in fact. But looking back, it looked like being very poor business. What could I do? I did my best with the developing tray, I used ferricyanide and hypo, I used red iodine of mercury, I used red ink and retouching pencil. I tried ump-teen papers and exteen paper developers. I eventually got prints that I dared to pass. I selected different mounts and sent up some samples. I got a bigger order than I had expected and later got a repeat.

Yes, it was a "bit of good," was that unexpected and sudden call which took me straight from the messy bench to the palatial hearth and sideboard. But it was a very near thing.

✱

Visitor (to butler who is showing him through the picture gallery): "That's a fine portrait! Is it an old master?"

Butler: "No, that's the old missus."

KAN-RITE

the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And you will get it—all of it, less a small refining charge, if you send Silver residues of every description to

KANTRO REFINING CO.
PORTAGE, WISCONSIN

KAN-RITE
for sale by all dealers

SPEED
FOR
BETTER RESULTS

HAMMER PLATES

with shortest exposure and least effort, produce negatives of highest quality. Speed, Uniformity and Brilliancy are their Chief Characteristics. Coated on Extra Selected Photo Glass.

Hammer's Booklet, 10th Edition, sent on request

REG. TRADE MARK

HAMMER DRY PLATE COMPANY

*Ohio Ave. and Miami St., St. Louis, Mo.
159 W. 22nd St., New York City*

HOLLISTON PHOTO-CLOTH

For Backing Photographs

Holliston Photo-Cloth is self adhesive and is furnished in standard sheet sizes. No cutting of cloth, or slow, mussy pasting necessary. Prints backed with Photo-Cloth are flexible yet firm and they will not curl or fray.

Samples and prices on request

The HOLLISTON MILLS, Inc., NORWOOD, MASS.
Boston New York Chicago St. Louis

AS WE HEARD IT

William Rundle, photographer, Spokane, Wash., died on April 5. Aged 57 years.

Fire destroyed the photographic studio of George H. Wheeler at Sydney, Nova Scotia, on April 10. Loss, \$3,500; insurance, \$1,500.

Medo Photo Supply Company, of which Al. H. Niemeyer is president, have moved into their new quarters at 323-325 West 37th Street, New York.

K. C. Kim, formerly of Callaway, Neb., has purchased the Osborn Studio from R. M. Rice at Rocky Ford, Colo. Mr. Rice is moving to Price, Utah and will equip a new studio.

The Hulburt Photo Supply Company of Springfield, Mo., suffered heavy loss, due to a fire in the building in which they were located. The total damage to the building, which also houses two other firms, was \$175,000.

Mr. and Mrs. Will H. Towles are receiving congratulations on the arrival of their second grandson, Allen Towles Pattison, brother of Billy Pat, on April 21. Naturally, the Towles are happy along with the parents, Mr. and Mrs. W. H. Pattison.

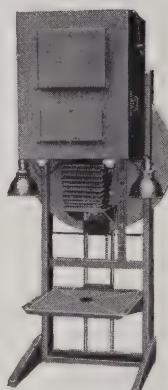
The other day we saw a young fellow on Broadway with a smile on his face big enough to make the entire city of New York smile with him—'twas Nat Heiman, of the New York office of the Holliston Mills. Mr. and Mrs. Heiman had just been blessed with a son—Sheldon Melvin—on April 16th.

The Plan and Scope Committee of the National Advertising Campaign, will hold a meeting in Indianapolis, Ind., May 10, and we have been advised that it will be SOME meeting. The Committee have kept in active touch with the various activities of the National Advertising Campaign and have all the data right at their finger tips. Success indeed seems to be headed their way.

The Central Pennsylvania Photographers' Association held a meeting April 14th at the studio of Deck Lane, of Ebensburg. Incidentally, it was Deck's new studio. J. Will Kellmer, President of the P. A. of A. in 1898, gave a demonstration on Modern Methods of Posing and Lighting. Following this were talks by A. U. Dunn, of Harrisburg, and T. R. Gockett, of Indianapolis, the latter being a member of the Advertising Committee of the P. A. of A. The attendance at this meeting was the best in some time, having over fifty.

Mr. and Mrs. W. W. Stevenson, of Cairo, Ill., have given unlimitedly of their time and labor in assisting the refugees in the flood-stricken area of Cairo. Mr. Stevenson, in addition to rendering assistance, has been fulfilling the commission given him by the government to photographically record the flooded section. "Stevie," as Mrs. Stevenson is called, has, as usual, been doing more than her share of the work, and we regret to learn that Mr. Stevenson is suffering from rheumatism, probably due to exposure to the elements. We trust no further discomforts will be suffered by the Stevensons and that they will both be on hand at the New York Convention with as much pep and vim as always.

The Bordertinting Projection Printer



will ENLARGE,
REDUCE and
TINT the BORDER
same time the picture
is printed.

For Copying, making
Lantern Slides and
Opals it has no equal.

Prices—without lamps

5 x 7	\$225.00
8 x 10	325.00

B. & L. MANUFACTURING CO.

1702-1706 LIGHT STREET
BALTIMORE, MD.

Personality in Portraiture

WITH

The Ilex Photoplastic f4.5

Positive definition of just the tone desired possible through a series of three extra rear elements. The lens that is making retouching a lost art. Make your Mother's Day Publicity of telling and permanent effect by supplying

Photoplastic Portraits

each of which will act as Messengers in bringing new customers.

ILEX OPTICAL COMPANY
ROCHESTER, NEW YORK

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.
Countries in the Postal Union, \$2.50. Single copies, 5 cents.
Subscriptions received by all photographic dealers in the United States and Europe.
Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1031 Wednesday, May 11, 1927 Price, 5 Cents
\$2.00 per Year

CONTENTS

Editorial Notes	579
Illustration—National Advertising Campaign Gold Medal Prize, M. A. S. Convention	581
The Receptionist—Miss I. Deal Tells About Dressing Rooms (by the Sphinx)	582
Illustration—Silver Plaque, awarded by Hochstetter Research, for Best Photograph at the M. A. S. Convention	583
Little It! (C. H. Claudy)	586
When Goods Pledged as Security are Sold (E. J. Buckley)	589
Ejection on the Clouds	591
An Open Letter to all Women connected with the Photographic Profession	593
Possibilities in Commercial Photography	593
Program of the Photographers' Association of Wisconsin	598
As We Heard It	601, 602
Classified Advertisements	603

Editorial Notes

Photomaton

If you like that sort of thing, it will be just the sort of thing you will like. Drop a coin in the slot and have your lunch poked at you from a hole in the wall. The good old-fashioned way is to have your food prepared for you at home. Your stomach lasts longer. Drop a coin in the slot and a trembling arrow begins to move and then stops somewhere on the dial to indicate your left; perhaps it's right and perhaps it isn't. Drop a quarter in the slot and you get twenty-five cents worth of cooking gas, unless the meter cash box is burgled, in which case you stand to draw a wooden overcoat.

Let a child see a penny-in-the-slot machine for vending tiny morsels of chocolate or chewing gum, and the infant must have a penny or perish. The child is father to the man. If you doubt that, please be informed that the present governor of the State of New York and Cinema Tzar Will H. Hays have been seen paying quarters gleefully into the maw of a Photomaton.

Catchy name, isn't it! It's a machine catchy of coins, too.

Photomaton is a rather more aristocratic piece of work than the familiar, though moribund, apparatus that does your tintype for a nickel, if you stand right still.

If you obey the rules of Photomaton, your quarter is, in eight minutes, transformed into a strip of sepia prints of yourself in as many different poses, if you like.

Gold bricks are not all type metal gold plated; some of them are the real stuff all the way through and from end to end.

We are asked to believe that some pretty smart people have put something like a million of dollars in real money into Photomaton, Inc., and that the first photomaton studio in New York City paid \$75,000 in the first four months of its operation.

Morgenthau, former ambassador to Turkey, Harbord of Radio Corporation,

Underwood (typewriters), and Small of "Postum," are said to control Photomaton, Inc.

Does the scheme resemble taking candy from children? Never mind—it is not likely to seriously affect legitimate portrait photography.

✽

Movies Boom the Home Town

Another stunt has taken a firm hold and will be with us, at least until somebody incubates a better one.

We are acquainted with the forest fires that rage in the great Northwest; now a new movie excitement is spreading like wild-fire through that region. Prizes are offered for the best scenarios, actors and actresses are chosen by popular vote, and when all is ready, hired directors with apparatus come on the scene, from Hollywood mostly, to turn out reels glorifying the town and regions round about.

The town hall is turned into a movie palace, and a long line forms to the left of the ticket window.

This form of civic advertising has advantages. Among them may be mentioned that it brings crowds to town to see the show, and of course they will stay and buy something. Another, and one of appealing strength, is that it pays for itself and then some.

✽

A College of Criminology

California again to the front. Not being satisfied with being first in practically everything that goes on in this continent of ours, California has again come to the front. This time with the founding of the World's First College of Criminology, in San Francisco.

The main object and purpose of the Institution is to add materially to the peace and prosperity of the human race, through the intelligent collection of data about crime and crime-committers, or else through the humane elimination of the crime committers themselves. The College has the finest and

most complete criminology laboratory to be found anywhere, which is essentially necessary for the work they have at hand.

Chauncey McGovern, one of the best known Photographic Criminologists and Photographic Illustrators is Dean of the new College, and there is not a doubt in our mind but what the college will make rapid strides towards the attaining of its ambitions.

✽

Price or Quality

Low prices and special prices may bring in customers, but when it comes to spending their money, they want to know something more than the price. They want a standard brand of known quality, or they require positive statements guaranteeing the quality to be worth the price asked.

Everyone prefers the best. Buying less than the best is merely taking something less satisfactory in order to save on the cost. Make them realize the advantage of the better quality and often they will pay more than they intended in order to get a better value.

Study your merchandise or your workmanship and know how and why the higher priced is better. Then make the reasons plain to customers. The good money is all in pushing quality, letting the other fellow feature price.

✽

"Something Different" in the Movies

To those who can see nothing in the cinema but canned plays done by actors as dumb as Lynn Haven Bay oysters, the opportunity is now offered them to view upon the silver screen a presentation of life to which the so called "legitimate drama" can make no manner of approach.

In a picture done by one of the largest American producing companies, Hollywood professionals are conspicuous by their absence, and real life is depicted by people who never would or could act in any conventional manner.

That is something that the stage can never do.



QUARRIER STUDIO

NATIONAL ADVERTISING CAMPAIGN—GOLD MEDAL PRIZE

Middle Atlantic States Convention

Karl Brown led a photography unit into the fastnesses of the mountains between Tennessee and North Carolina: the wild regions inhabited by the primitive descendants of early English immigrants, and there he chose a setting of a grist mill, rapid running water and mountain cabins.

From the natives he signed up a "company" at thirty dollars a week—a fabulous salary for each mountaineer.

For months the director and his associates lived with these people, who had never seen a moving picture, but who cheerfully performed as directed. Before the camera, they ate their meals, fished, hunted and sat in the sun to watch their women chop wood for the fire place.

The incidents of a feud were enacted; there was a rescue from the torrential stream; a girl's defensive threat with an axe was pictured. Conversations were held and

the people dressed up for the annual "funeral meetin'."

From many flashes of these things, photographed scene by scene, with no continuity to disturb the actors from their naturalness, the director pieced together his story of the drab little community.

The interest depends more on the actors and the genius of the director than upon the story. There is a possibility that his method of constructing photo plays from real people in their real lives may produce films of epic quality.

*

Makeshift home-made dark-room or reception room equipment may seem to answer the purpose, but you will generally find that real equipment made by those who specialize in such things is well worth the difference and pays its way when installed.



MISS I. DEAL TELLS ABOUT DRESSING ROOMS

One more state added to our growing list of customers! We want to say right now, New Jersey, that your question, while it seems simplicity itself to answer, is nevertheless a most timely one. We wish that every photographer who reads your question and our answer would use this opportunity as a check-up, and walk into his dressing room or dressing rooms and see whether the few but necessary articles of equipment are all in place and in good order.

Dear Miss Sphinx:—What is your idea of the proper furnishing and equipment of a dressing room? I refer, of course, only to those articles which are absolutely necessary. I am equipping a new studio and am willing to go to any reasonable expense to make it attractive, but it need not be elab-

orate, as I cater to a middle-class trade and my prices are not high.

NEW JERSEY.

Now, in the first place, you have just the class of trade which will be affected by the attractiveness of your dressing room, far more than the upper crust who are so used to harmonious furnishings that they would not notice their presence—only their absence. Your clientele will notice and admire any feature introduced for beauty or convenience, so we would advise that you extend yourself to your financial limit to make your dressing room appealing to the feminine love of beauty and comfort.

The absolutely essential furnishings should include a dressing-table, with mirror and chair, a full length mirror, a clothes tree or



ERN K. WELLER

SILVER PLAQUE—AWARDED BY HOCHSTETTER RESEARCH

For the Best Photograph by Popular Vote at the Middle Atlantic States Convention

rack, two additional chairs, a standard basin, with running water, soap and towels, and good lighting. If you have not a separate dressing room for children, a high sort of table effect upon which the mother or nurse can lay the baby should be added to the essential furniture of this one. A low chair for a child would be good, too, but not if your space is so limited that the introduction of this chair would necessitate the elimination of one of the two chairs already listed. A child can always be placed upon a chair for an adult, but not vice versa!

Let's assume that your walls and floor are painted and papered attractively, and the furniture installed. Your first problem, after the mirrors are set up, is one of light. Probably you have considered this before placing your furniture. One big light in the ceiling is not enough either for illumination or charm. There should be in addition, a light directly over the full-length mirror, and a socket providing light for two torches on the dressing-table, or small bracket fixtures immediately above it on either side. These should have softly colored shades of some sort, but not of a type that is cumbersome to remove, for we are depending upon one of these two to form a connection for our electric curler. This we keep in the top drawer of the dressing-table, and because of it we see that our table has a plate glass top, over a dainty cover of some sort. This saves us laundry bills as well as the surface of our dressing-table. In spite of the watchfulness of your receptionist in scanning the dressing-room each time a customer leaves it, there is bound to come the time when someone leaves the curler turned on and it is not noticed immediately.

Before little Miss I. Deal came, Mr. Blank spent a goodly sum each year on cosmetics and hair-pins. Boxes of rouge and powder, papers of pins and hair-pins would disappear quite regularly. It seems as though the type of person who will use studio supplies of this kind is not above walking off with them, either by accident or design. Whatever the motive, they did

not return. Observing that the comb and brush and mirror were always at their posts Miss Deal, after some persuasion, prevailed upon Mr. Blank to purchase a whole toilette set, made of one of the new non-combustible by-products of a great concern. This was not only charming to look at, but it provided boxes for rouge, powder, lip-rouge, pins, and hair-pins. It paid for itself in no time, for the customer used only what she needed. One does not lightly walk off with a box of rouge that matches a set and is obviously part of the studio fittings!

Now, there is always the customer who wails to Miss Deal, "Oh dear, I didn't bring any powder (or rouge, or lip-stick) and simply *can't* use this stuff that everyone uses. What shall I do?"

Miss Deal formerly offered her own, or a new box that had not, as yet, been put into the dressing room, but reading advertisements in a magazine gave her a new idea one day. Since then she has clipped out many coupons for beauty products and sent for the samples therein described and promised. Sometimes they were free—sometimes they demanded postage—sometimes they cost as much as a dime—but in any case they represented a cheap solution of the above problem and others like it. Now Miss Deal always keeps a number of samples on hand, unopened, for the fastidious and forgetful customer. This little service is always greatly appreciated and plays a part in securing a good order.

Speaking of samples reminds us that we omitted to mention a very important part of our dressing room equipment. That is the large and attractive scrap-basket. It is the unusual customer who does not leave a scrap of paper or cotton behind. If we have no waste basket, we find the refuse in a corner or stuffed into the dressing-table drawer. The scrap basket should be as pretty as possible, for it is not a handsome object at best.

We are assuming that there is a lavatory in another part of your studio or building. If not, you should install one, adjacent to your dressing room. Otherwise you can

make out with a lavatory with running water, hot as well as cold, if possible. A powdered or liquid soap container will be found to be a cheap investment in the long run, and so will a container of paper towels. The latter, though, is not nearly so attractive as little square white towels with the studio name stitched in the corner in white. If you use these, there should be at least two on a rack near the bowl, and fresh ones should be put up after each sitting. Of course, many people will not use water and towels at all, but a careful watch should be kept. Nothing is so disheartening to the customer who has just come in to dress, as to observe a damp and dispirited towel carelessly slung on the rack or left in a ball on the edge of the bowl.

If you do not feel like investing in a soap container, at least purchase a good-looking soap dish that can be screwed into the wall. A cake of soap just sitting on the edge of the bowl, with or without a soap dish, makes a very little impression, and that little is distinctly unfavorable.

A further bit of equipment in this day and age is an ash tray. When only men smoked, it was customary to ask them to refrain while in the studio, as the smell of smoke which lingered would be distasteful to the women and children who would follow. Nowadays in certain sections, where the women smoke as much as the men, and nobody worries whether the net result ruffles the children or not, it is just as well to provide ash trays to save your floors from ashes, and the contents of your scrap-baskets and those probably inflammable containers themselves from going up in smoke. We know one photographer who will not put ash trays around because it might give the customers the "idea" of smoking. It has been our experience that they already have the idea and the cigarettes and the matches and the habit. All they lack is a dumping-ground and if we do not provide that the loss is ours and not theirs; or they will most certainly devise one which

will either set us on fire, choke up our plumbing, or at the very best give our porter housemaid's knee.

What shall we have upon the walls of the dressing room? A few sunny and charming pictures. The photographer's own picture should be hung elsewhere, preferably in the reception room. Of course, the chances are that if you are a photographer you have not a good pictorial likeness of yourself. That is characteristic of us, just as if you find a man who still has his appendix and his tonsils, and it is ten to one that he is a doctor.

Perhaps it is well to have on the wall of the dressing room a little framed card, lettered in dignified Old English, to the effect that a deposit, or camera charge, or what not, is required, or half the amount of the order at the time the order is placed, or whatever financial obligation your particular studio has evolved. This silent reminder, tastefully framed, should not offend, and may be a great help. We must not be too squeamish in requesting the money without which we would have difficulty in discounting our stock bills.

Today the dressing room must be fairly large, and well-lighted, above all things. The small, dim dressing room of yesterday, with the comb swinging from a chain stapled to the wall, reminds us of the story of the movie star who stepped off the boat with a dog in her arm, an animal so small that it could have been lost in any cup it might have won.

"Is that your dog?" asked a reporter.

"It is," she replied.

"Is it the only dog you have?"

"It is."

"Well," said the reporter, "all I can say is, you're near out of dogs!"

Our other letter comes from Oregon, but is none the less welcome on that account.

My dear Sphinx:—You have not given—or I have not seen—your views on draped pictures. Every once in a while I am asked

to make a sitting of this type. Is the draped picture so completely out of date, or considered so hopelessly inartistic that it will hurt my prestige to make one occasionally?

OREGON.

You will forgive us, I trust, for saying that your letter sounds to us as though you would really like to make the draped work, but have been criticized by some fellow photographer, or perhaps even a customer, for so doing. If you make good work of this type, and your customers like it, by all means do it. It solves the problem for the woman who has no proper evening gown, yet does not want to be taken in her street clothes. If you have skill in the manipulation of a bit of chiffon-velvet or silk or chiffon or tulle, why not utilize it? Most of us are very clumsy at it.

A drape solves the problem of the girl who comes in with an absolutely unbecoming gown, or one who will not fall into the positions suggested by you but insists upon weird poses of her own, gleaned from her concept of the movie stars, probably. She thinks she is beating you at your own game, like the complete chump at bridge who boasted that he had played with the renowned Whitehead.

"Everything go all right?" quizzed a friend.

"Everything ran smoothly," bragged the chump. "I played perfectly throughout and did nothing to displease him. That is,

except once, when I spilled some cards while dealing, and Mr. Whitehead mumbled something about 'Good God! He can't even shuffle!'"

Draping a self-assured young lady, who prefers her own hopeless posing, takes some of her self-confidence away, for here is something with which she is not familiar, and if you state that a certain pose must be maintained to give the best line to the drapery, she can but obey. When she came in her attitude was like that of the wife to whom the husband said:

"Are you going to follow my suggestion about our vacation?" To which his wife replied:

"No. What did you suggest?"

Had you allowed her self-assurance to annoy you, you would have let her have her own way, knowing that the negatives would be poor, but resolved that she should see the result of her interference; or you might have refused to make the sitting at all. By employing a drape you changed her attitude and you had the comfortable assurance in your own heart that you did everything possible to secure good results.

Sometimes a friend or mother will insist upon coming in to the light room with the sitter, there to criticize the appearance of your subject and every move you make. We can sometimes produce a drape, if only to soften a bony elbow, and explain our purpose, to keep her quiet.

Settle It!

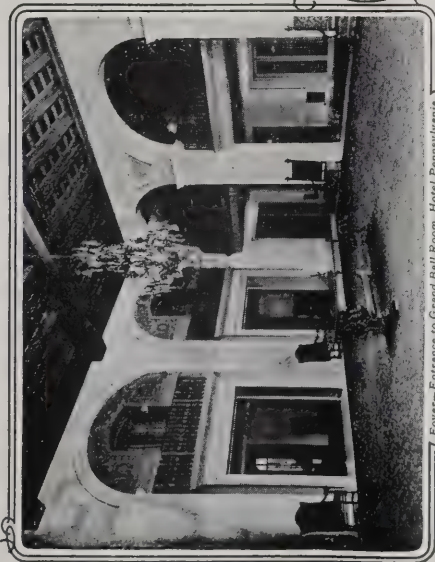
C. H. CLAUDY

A fundamental difficulty in some business careers is the inability to recognize that two diametrically opposite points of view may both be right—at least from the standpoints of those who hold them.

It is very difficult for the human animal to see that when he knows that his position is right, the other fellow's isn't necessarily wrong! But that same inability is responsible for all the wars, law suits, contests, fights and difficulties of civilization.

I run into a man with my automobile. He is injured; not seriously, but injured. I think it was his fault—he ought to look where he goes. He thinks it is my fault—he says I ought to look where I drive. Now I know I didn't mean to hit him, didn't want to hit him, would much rather be hit myself. And he knows he didn't want to be hit, didn't intend to get hit, and that therefore as he *was* hit, it *must* be my fault. Consequently he sues me, and if the court says so

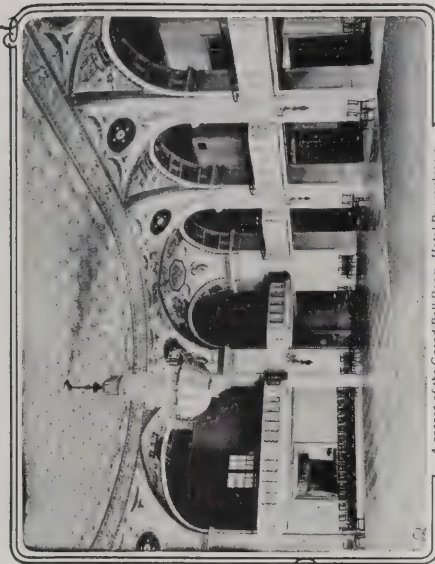
The Photographers' Association of America



Foyer—Entrance to Grand Ball Room, Hotel Pennsylvania



Hotel Pennsylvania, New York City



A corner of the Grand Ball Room, Hotel Pennsylvania



Banquet Hall, Hotel Pennsylvania
Where all of the Meetings will be held



One of the two rooms where the
Picture Exhibits will be in



Grand Ball Room, Hotel Pennsylvania
Where the Trade Exhibits will be located

45th Annual Convention, New York, July 25th, 26th, 27th, 28th, 1927

I, or the company which insured me from just such trouble, must pay the bill. Neither I nor the man I hit can agree on what happened or how it happened. We have to get a third party to settle it. And no matter how it is settled, one of us is dissatisfied. If I pay heavy damages, I think I am the victim of injustice. If he doesn't get heavy damages, he feels he is the victim of injustice. One or the other of us is bound to be sore about it—because neither of us has been able to see the other fellow's point of view.

A pair of young folks, married a couple of years, go to the divorce court. He thinks she is a nagging and impossible wife, and she thinks he is an improvident and cruel husband. Both of them are very nice young people—neither is right, but each is convinced of the absolute rightness of their respective positions. If the court sets them free, one of them will be sore; if the court makes them stay married, the other one will feel defrauded. They cannot agree, because neither is able to see that the other may be partly or wholly right.

As a photographer and a business man, you are necessarily compelled, from time to time, to have a difference of opinion with a customer over something. You didn't keep a promise, or the pictures are not what you promised, or you finished them in brown when she said black, or they are too big or too small or the price is higher than you said or something.

You are entirely sure in your own mind that you told her that with that expensive double mount they would be thirty dollars a half-dozen. You cannot see but what she is trying to "do" you out of ten dollars, when she insists that that is all you said they would cost.

On the other hand, she is absolutely certain that you said what she says you said. She *heard* you say it. As she is certain she *knows* she is right.

Now there is no court to which you can both go. The money isn't big enough to justify a suit. *You* are her court of last resort, as well as defendant in the case.

And the quality of business man you are will show in what kind of a decision you render when you are a court of arbitration between yourself and a customer.

Through a fairly long experience in business and professional life, I have met very few people in the normal course of business who were out and out crooks, who were deliberately trying to get something for nothing. The number of customers you will have, who deliberately pretend to misunderstand you, and to get for less money something which should cost more, is very, very small.

It is, then, a safe premise to begin on that in any such controversy with any customer, the customer is honest, and truly feels aggrieved.

If this assumption is correct, then the judge, to be just, must either convince her that she is wrong, or give her satisfaction.

Reader, did you ever convince *any* woman, at *any* time, or *any* subject, that she was wrong? Well, then! Don't waste your time. Give judgment in her favor right at the start and do it with a smile.

"Well, now, Mrs. Forgetful, if you understood me to say that those pictures were only twenty dollars a half dozen, that is all I am going to charge for them. I sell them regularly at thirty dollars, and I thought I had quoted the price to you, but if you heard me say twenty dollars—why, I always do as I say! I want you to feel that we live up to our every promise."

Do it with a smile! Lose the ten dollars! It will come back to you. Tell her plainly that a reorder next year will have to be at the right price, but make her understand that you are happy to settle this to her satisfaction. After all, it's better to yield when wrong, than have a dissatisfied customer.

Whatever the trouble—settle it! Yield! Give in! Never mind your rights—it's your *profits* you must look after! Peace, at any price, means future profits, at the right price!

✽

A. Ruch, Jr., of St. Charles, Mo., is equipping a branch studio at Warrenton, Mo.



LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

MR. BUCKLEY is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, MR. BUCKLEY will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply.



When Goods Pledged as Security are Sold

I have so many times been asked a certain question regarding the legal status of a chattel mortgage or a lease or a conditional bill of sale upon a stock of merchandise on which it is given as security, that it has occurred to me to write something about it.

The question usually arises in this way: A wishes to go into business and to buy a stock of merchandise for that purpose. Or if he is already in business, he wishes to increase his stock. Or he may wish to buy somebody out. In none of these situations does he have enough money to pay cash, and he and the seller often arrange for him to give a chattel mortgage on the stock which is recorded like any other mortgage or to give a lease on the stock so as to hold title until it is paid for, or give a conditional bill of sale. Sometimes one plan is adopted, sometimes another, according to the laws of the State, but the purpose is the same in all, viz.: either to hold title to the goods, or to get a lien on them as security for the payments.

The question that is continually arising in these cases is this: the chattel mortgage or the lease, or the conditional bill of sale was given on a certain specific assortment of goods. These are being sold every day and in a little while they will be gone. The goods bought to take their place aren't those on which the security was given—does this make the security void?

The answer is that it does not. I have before me now a report of the latest case which I have seen in which this question

arose. A general merchant named Ballance had a store in a town in Indiana. He got short of money and borrowed some on a series of notes backed by a chattel mortgage on his stock and fixtures. The latter were thus described in the mortgage:—

The following described personal property, to wit: A general line of merchandise consisting of dry goods, groceries, notions, canned goods, scales, counters, safe, fixtures, and all other articles of merchandise; also shoes, clothing, furnishing goods, and all other articles of every kind, character and description now in or hereafter placed in store of the mortgagor on Bond street in the town of Oaktown, Knox County, Indiana. Said Ballance shall retain possession of and have the use of said property until said notes hereby secured shall become due.

Ballance kept right on doing business for about fifteen months, and then he went bankrupt. The mortgage turned up and upon investigation it appeared that of the stock (worth \$15,000 at the time) upon which the mortgage was given, all was sold except \$1,200 worth. The stock at bankruptcy was worth \$11,000, all of which, if the mortgage was still good, would be eaten up by it, leaving the general creditors out.

The trustee in bankruptcy took the position that the mortgage wasn't good because practically all the merchandise on which it had been taken had been sold and its place

taken by other merchandise on which no mortgage had ever been given. Plausible, isn't it? Nevertheless, the court turned it down in these words:—

The mortgage in question authorized the mortgagor to retain and have the use of the mortgaged property, and made the mortgage a lien upon after-acquired merchandise which was brought into the store. From these provisions it is fairly to be inferred that the indicated use was such use as one conducting a store would make of the stock in trade. The intended or contemplated use was surely not that the mortgagor might wear the apparel or consume the groceries, but the use intended was evidently that of selling the goods in the usual course of trade, and, in connection with the other clause, indicated that other merchandise might be purchased and paid for with the proceeds of the sales, and that the mortgage should be a lien upon such after-acquired property. If this were not so, these clauses would have no meaning.

We gather from the record that this is what was here done. Appellee (Balance) was selling this \$15,000 stock of mortgaged merchandise in usual course of trade, replenishing his stock by new purchases, paying the store expenses and some of the merchandise bills, and after a year or more has on hand a stock of about \$11,000, of which only about \$1,000 was of the originally mortgaged merchandise (barring fixtures). Under this state of facts the mortgage remained a lien on the stock of merchandise finally on hand, for the full amount of the mortgage debt, unless it appears from the evidence that the mortgagor, when he sold the goods put the proceeds in his own pocket instead of buying more goods—a state of facts which the record before us does not disclose.

Therefore the man who has loaned money

on these goods got all there was left and only lost about \$4,000. He might have lost a great deal more. However, it was a narrow squeak, because the referee in bankruptcy who first heard the case, decided that the mortgagee, the man who held the mortgage had no claim under the mortgage because of the sale of the original stock.

It is always well to have in your chattel mortgage or in your lease or conditional bill of sale, a clause to the effect that the paper shall also cover all goods bought to take the place of those covered by the security.

(Copyright by Elton J. Buckley)

✽

Dear Sir:—After reading your answer to the Legal Problem of H. C. P. in the February 23 issue of the BULLETIN OF PHOTOGRAPHY, a further question unsettled in mind, has come to our attention as follows:

A certain woman is suing a man for breach of promise. She holds several photographs he has given her in the past of himself. Across the bottom appear endearing phrases signed by him with his name. These photos, uncopyrighted and made originally by another photographer, have been brought to us to be copied (she intending to use them as evidence in her suit as stated). Now these questions come up:

Whose property will the copied negatives become?

Could the defendant bring action against us for any damage for making duplicate prints for the plaintiff from his photographs?

Or action against us depending on the outcome of the suit?

What right has a photographer to copy a photographic print, the original negative not having been in his possession?—W. L.

Dear Sir:—Your letter of the 25th ult. directed to me care of the BULLETIN OF PHOTOGRAPHY has reached me. The woman who brings to you prints for reproduction has a perfect right to have them reproduced, and it follows you have a perfect right to

to the work. They are her property, given to her by the original owner, and she can have as many reproductions as she wishes. If you do this work, no action can be successfully brought against you by anybody. The negatives which you will make for this reproduction will be your property.

—E. J. B.

✱

Projection on the Clouds

New applications of projection in connection with photography are constantly coming to light. From Schenectady, we hear of the revival of super-projection, for sky writing stunts at night. Many are familiar with sky-writing by smoke clouds from airplane stunt fliers, and some will remember the radio talks of the inventor on this subject which continued till his unfortunate crash.

The idea of projection on the clouds is one that has been brought into Rochester for many years. It was received for a short period some time ago by a unique accident of weather conditions at the time that a searchlight was being operated from the roof of the Bausch and Lomb Optical Company.

One evening the searchlight beam was brought in line with an American flag on the company flagstaff and to the astonishment of all, a flag projection appeared on the sky. Certain conditions of atmosphere were right, and there were low clouds on which the image was picked up. Naturally it attracted local newspaper publicity.

There was a suggestion that super-projection be used to throw images on steam clouds in the Genesee River or on the mist from the falls whenever there is any mist, since the falls do not run all the time nowadays. Sometimes they can be turned on by courtesy of the local power company for visitors of state. It was a Rochester maker of autochromes who projected them for his guests on the snow in his back yard when he wanted a screen of white, purer white than anything artificial.

Mr. W. D'Arcy Ryan, of the General Electric Company, who has done illuminating engineering work on a huge scale at Niagara Falls, has modified a searchlight unit into an enormous projector or "searchlight gun," resembling in shape somewhat the cannon shape, "while you wait" cameras once prevalent on street corners.

According to Mr. Ryan, the device can be used at different distances without refocusing and can be developed to a point where it will be able to project pictures on the clouds at a distance of five miles.

The one already made is but a small model of larger sky-writers than can be made. It has a tapering barrel painted a battleship grey resembling a naval gun. The projector unit, a searchlight of 18-inch diameter, can be replaced by a 60-inch if necessary. The illuminating system is either the high efficiency tungsten bulb type or the carbon arc.

In the barrel of the cannon device are the necessary lenses and a slot for holding the slide to be projected. Color variations can be attained by use of an electrically operated screen attached to the front end and can be so regulated as to vary the color effects slowly or quickly as may be desired. The projection images can be thrown on distant buildings, or on snowy mountainsides, or for sky-writing advertising stunts.

The use of projected images on a large surface, some of our readers will recollect in connection with the Stone Mountain sculpture of Gutson Borglum. Here, if memory serves us right, E. S. Porter attempted to trace a huge light image on the cliffs, so that the enlarged design could be roughly laid out. The idea was further amplified by a suggestion that the rock face be covered with a sensitive emulsion and a photographic record actually made.

This method was not carried out because of many obvious reasons. Large scale projection is however carried out in the making of lithographic plates for posters in London using the Boedicker Photo Litho Machine, in connection with special types

of half-tone screens. The images are received on bichromated albumen coatings which are developed by photo-litho methods in greasy inks.

While these experiments have been going on German optical firms have been conducting tests on celestial night advertising in Jena. It is stated that commercial advertising is shortly to be an incident of the night life of Berlin.

Jena has been much interested and entertained by the evening displays of curious pictures flung against the dark background of the sky by the special searchlight device. Dense clouds, hanging low, give the best results. The images are projected with startling clearness by the new method, the details of which are closely guarded secrets.

Ryan's device, it is stated, was suggested during the war for use in propaganda work in throwing images over the lines up in the air. The armistice brought these preliminary experiments to an abrupt end.

Lantern slide projection on a large scale to make images fifty and sixty feet long has been attempted. Large size movie images, by very short focus lenses, have been attempted in New York theatres, in the film "Old Ironsides." Entirely different is the novel widescope, or wide angle movie in which the optical system allows an ordinary movie lens of 28 degree angle to function like one of 50 to 60 degrees. In this, the perspective of the ordinary lens is preserved, although the angle of view is increased which is quite different from the disproportion of near and far objects which always comes with a lens too short in focus. The film area is 1 inch by 2 inches, which bars out the use of very short focus lenses of speed on account of lack of covering power, that is, when they are worked in the orthodox method.

Another curiosity in projection is the behind lens method of the new Roxy Theatre in New York where a translucent screen of size about 18 x 24 feet is covered by a special projecting lens working at a distance of about 20 feet. These images

give a movie background effect for various acts, for use with black and white or colored films.

The use of the Sperry searchlight of military type as an illuminant for movie making caused the development of a special type of Sun Light Arc, which have regular applications in studio work and special stunts outdoors. With such super-illuminants, one gets a coat of tan in a jiffy. A handkerchief thrown up in the beam will disappear in a flash.

Even man's powerful tools work under a handicap when faced with special conditions, as in the case of photography in caverns such as Luray. Here we have innumerable black cavities and pockets. The stalactites reflect light but the pockets eat up light, no matter how much intensity is piled on.

This was discovered as with many practical things by trial and error. The assistance of the army was then invoked and a company of men with their lights and cables was detailed for the job with their regular motor transportation and generators, cables and other gadgets. It was then realized that cave photography in distant chambers meant lots of cable and still more cable, so the army again obliged by shipping a car load by fast freight from the factory. In spite of all this, the light seemed to get into the thousands of dark pockets and stay there. As Rochester might comment, there is a threshold value which must be attained before an emulsion can properly function.

Skeptics are advised to go down into a cavern and take a look first before pointing out how the problem can be easily solved by their lighting technique. The flashlight man and the advocate of movie flares or powerful magnesium torches are reminded that such are strictly taboo because of possible danger to delicate tinted formations.

*

The firm of Peterson & Johnson, commercial photographers, Ernest G. Peterson and Oscar W. Johnson owners, have moved into what was formerly the Henninger Studio, Middletown, Conn., after having completed extensive improvements and refurnishings.

For the Ladies who expect to attend the National Convention

An open letter to all women connected with the photographic profession.

I have been appointed Hostess of the New York Convention Committee to the National Convention, New York, and it has occurred to me that the best way to make a success of my job is to ask the women who have attended previous conventions what they felt to be the greatest lack, as far as the women were concerned, at these conventions.

One woman has already told me that, as far as a lone woman was concerned, the question of meals was most embarrassing. She did not want to eat alone and yet hesitated to join a party where she might not be welcome; or where, if men were present, they might feel obliged to pay her bill. This was a splendid suggestion for me, and I will see to it that this situation is taken care of.

Whether you intend to come to the convention or not, I would consider it a personal favor if you will write me any suggestions you may have that would tend to make this photographic convention the finest and friendliest any woman ever attended.

I want to impress it upon you all that you need not hesitate to come, just because you are alone—you will not feel lonesome for a moment after meeting my Committee.

Also, will you write me a list of places in New York City that you think you will find most interesting to see, so that I can arrange little "Dutch Treat Trips" to these places?

Yours sincerely,

HELEN G. STAGE (Mrs. W. B.),
740 Madison Avenue, New York City.

Impossibilities in Commercial Photography

Among the nameless variety of jobs which are apt to find their way to the commercial man are some which at first glance appear impossible. To get over them numerous schemes, dodges and specialties of tackle are called into play. The schemes and dodges are not always apparent immediately, and the ideal tackle may be non-existent or not too obvious in respect to the photographer's finances. And so the acceptance of a job may sometimes look very much like a gamble, with one's reputation to lose.

I am not going to dive deeply into the realms of technique and practice. What interests me most just now is the mental attitude involved by the offer of these profitable, but problematical jobs. They should not, of course, trouble the big commercial concerns so much; they have more than one brain and a wealth of apparatus with which to cover their assignments. It is the lone hand, the free lance, the specialist if you like, who needs to be either bold or quick thinking.

Personally, I have found it pays never to

turn down a job unless it comes definitely into some very special category which I do not touch. And very often I am faced with orders which, to me, are inexplicable puzzles on introduction. I have to fall back on what some would call chance. I take them on and unravel them afterwards. To do this with safety one cannot admit the possibility of failure.

This sounds like talking above human nature, but, nevertheless, if a job is taken on it is imperative that it be finished to the satisfaction of the client. What then happens if the job proves next to impossible? I find the time factor is the ruling one, and time, or lack of it, accounts for work which is not, strictly speaking, good. But against time I never promise works of art, and I often wonder how others consider this situation. For example, frequently I am asked to undertake some really difficult feat under conditions like the following. An article is on the work-bench, where it will remain in process till the minute it has to be rushed away to a train. Can I photograph it where

BOOKS ON PHOTOGRAPHY

PUBLISHED AND SOLD BY

FRANK V. CHAMBERS, 636 S. Franklin Square, Philadelphia

AMATEUR PHOTOGRAPHY

The Amateur Photographer's Handbook, by Frederick A. Collins, R.P.S. A complete exposition of practical photography from the simplest performance to work for transmission of photography by radio. Nothing is omitted which is essential to a thorough comprehension of practical photography. **Cloth, Price, \$2.50, postage, 15 cents.**

Burnet's Essays on Art—The standard work for beginners and advanced workers the world over. Adapted by every prominent art school and teacher. Treats three subjects: The Education of the Eye, Practical Hints on Composition, Light and Shade. 160 pages; 135 illustrations, handsomely printed on fine wood-cut paper; bound in art canvas. **Price, \$2.00. Postage, 15 cents.**

The Complete Photographer, by R. Child Bayley. New Revised Edition. This work deals with those aspects of photography which interest the amateur—his apparatus and material, and their use, the evolution of modern photography, pictorial and technical work, exhibitions and societies. This edition is revised throughout and the sections on the hand camera and on orthochromatic and color photography are completely rewritten. The illustrations are representative of the best pictorial work, and include a reproduction of an oil print in colors. 420 pages. **Price, cloth, \$5.00.**

Photography for the Amateur, by George W. French. An indispensable guide for the amateur—and written so he can understand it. Of exceptional value also to the experienced photographer for the purpose of frequently checking up on his methods and procedures. Study of cameras and lenses; correct methods to follow in every phase of Photography—lighting, exposure, developing, printing, mounting and enlarging. An entire chapter devoted to Making the Camera Pay. **Price, \$3.50.**

Photography for Beginners, by George Bell. This book is essentially for the beginner as its title implies, and the elementary principles of photography are fully discussed. It was written expressly to clear the road of the many impediments to the beginner's success. **Price, \$1.00.**

Practical Amateur Photography, by William S. Davis. One of the best books for the advanced amateur yet published. The student is told, not only how a thing should be done, but also why it should be done. The chapters on composition and the artistic treatment of special subjects are very valuable inasmuch as they are records of the personal experience of its author who, in addition to being an enthusiastic photographer, is at the same time, an accomplished painter in oils. The glossary and bibliography, together with a complete index, make the book a convenient source of reference. **Price, \$2.00.**

COLOR PHOTOGRAPHY

Bypaths of Color Photography, by O. Reg. Edited and with an introduction by William Gamble, F.O.S., F.R.P.S. A stimulating and practical book which points out useful and valuable paths of research and experiment in one-exposure color-photography, while detailing, and where necessary criticising, the processes and results so far obtained in this field. The author is a practical photographer who has devoted many years of his life to the study of color-photographs and has originated many new ideas and ingenious forms of color-camera. 136 pages, illustrated. **Price, cloth, \$2.50.**

Practical Color Photography, by E. J. Wall, F. C. S., F.R.P.S. A complete and comprehensive working manual on this subject, a thoroughly practical work which gives little space to history and theory, but does contain practical working directions, including every detail of formula and manipulation, for every process of natural color photography which has any claim to practical utility or any theoretical importance. **Price, Cloth, \$3.00.**

MISCELLANEOUS

Camera Lenses—Including lenses used in enlarging lanterns etc., with some remarks on photographic shutters, by Arthur Lockett, 120 pages; 100 illustrations and diagrams. Every photographer who appreciates the importance of the camera lens will find Mr. Lockett's book a profitable investment. **Price, board cover, \$1.25.**

Cash From Your Camera, edited by Frank R. Fraprie, S. M., F.R.P.S. The only book on marketing photographs now in print. Instructions for preparing prints for market, information as to the various classes of buyers and the kind of material they want. An authentic and detailed list of the wants of all important picture buyers in the United States at the present time. A verified list of several hundred firms who are no longer in the market. **Price, paper, \$1.00.**

Optics for Photographers, translated from the original by Hans Harting, Ph. D., by Frank R. Fraprie, S.M., F.R.P.S. The writer of this book starts with the fundamental laws of the propagation of light and logically carries the reader through the principles of geometrical optics to a complete explanation of the action of all types of photographic lenses, and a description of their qualities and defects. Only the simplest mathematics is used, and this sparingly. **Cloth, \$2.50.**

Perfect Negatives and How to Make Them. Dr. B. T. J. Glover. A pamphlet of seventy-two pages concisely, but clearly setting forth details of manipulation, to effect negative production so controlled that the result may be correspondent to the intentions of the photographer. It is therefore of pertinent value to the pictorialist who considers the negative a means to a certain end and not merely the end in itself. **Price, 60 cents.**

Photographic Amusements, by Walter E. Woodbury. This interesting book describing many novel, ingenious, amusing and ludicrous effects obtainable with the camera, has been out of print for several years, though previous to that time it had passed through many editions and was one of the most popular photographic books ever sold. Reprinted with the original text and a number of new sections. 128 pages, 114 illustrations. **Price, cloth, \$1.50.**

Photography as a Scientific Implement. This book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is without doubt one of the most valuable photographic publications in print and one should be in the possession of every photographer. **Price, cloth, \$9.00.**

Stereoscopic Photography by Arthur Judge. A timely work on stereoscopic photography, inasmuch as there is a strong revival apparent of this beautiful art. Many inquiries are made for information on this subject, but nothing has been available. The submergence of the art during the last quarter of century naturally reacted upon the publication of books relative to this art. Besides the few books accessible are antiquated and so, of little use. This new publication is fully abreast of the great advance, and the student will find valuable information fully up to all the demands. **Cloth, \$5.00.**

LIGHTINGS

The Portrait Studio, Fourth Edition. A small book (5 x 7 3/4 inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here. **Paper, 75 cents.**

Towles' Portrait Lightings, by Will H. Towles, Lighting Expert and Director of the P. A. of A. Summer School. This new book on lightings which gives diagrams showing how the sitter, the camera, and the lights should be placed, is really a course in lightings in 44 easy lessons. Invaluable to the student in portraiture, as well as the seasoned portraitist. 37 diagrams, 44 illustrations, 103 pages. Your Photographic Book Shelf will not be complete without it. One lesson alone is worth the price of this book. **\$5.00, cloth.**

MOTION PICTURE PHOTOGRAPHY

Motion Picture Photography for the Amateur, by Herbert McKay, widely known authority on the mechanics of motion picture photography. The book contains 225 pages generously illustrated and is being used as a supplementary text by The New York Institute of Photography. With the amateur in mind, the author does not go into complex detail, but has succeeded in pointing out most clearly the optical and chemical laws governing cinematography together with their practical application. **Price, cloth, \$2.50.**

Motion Picture Photography, by Carl L. Gregory, F.R.P.S. A usable standard treatise for either professionals or amateurs. Carl L. Gregory was formerly Chief Instructor in Cinematography, Signal Corps School of Photography, Columbia University, New York. He is equally well known in the Motion Picture field for his unusual ability as an author. Special chapters were contributed by Charles W. Hoffman and by Research Specialists of the Research Laboratories, Eastman Kodak Company. **Price, \$6.00.**

Moving Pictures, How They Are Made and Worked, by Frederick A. Talbot. New edition, completely revised and reset. Illustrated; 430 pages. A veritable encyclopedia of the moving picture art. Easily understood. To those who are interested it will open up a new field of work. It tells of the romances, the adventures, the great preparations of marvelous ingenuity and the hundreds of other things that go into the making of moving picture plays. **Price, cloth, \$3.50.**

PICTORIAL PHOTOGRAPHY

The Conception of Art, by Henry R. Poore, A.N.A. The reading of the man interested in art is beset by many counter opinions. This book, in its comprehensive view, seeks to supply him with the basic facts and principles upon which art rests and which must stand at the foundation of any art creed. It not only helps the reader to know what art is, but in its chapter on "Misconceptions in Art" proves how frequently the popular mind wanders blindly among current fallacies. These are later treated at length. Second edition; revised; 222 pages, 100 illustrations. **Cloth, \$3.50, postage 15 cents extra.**

Light and Shade and Their Applications, by M. Luckiesh. The present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce the varied results. The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training. A book the photographer has long desired, 135 illustrations, 10 tables and 266 pages. **Price, cloth, \$3.00.**

Photograms of the Year 1926, Edited by F. J. Mortimer, F.R.P.S. A record of progress in pictorial photography and a source of inspiration and pleasure, illustrated by the best photographs shown at the London Salon, the Royal and the leading exhibitions of the world. **Cloth, \$3.25; paper, \$2.25.**

Photography and Fine Art, by Henry Turner Bailey. This book treats exclusively of the artistic phase of photography. Its purpose is purely aesthetic. Nothing in it refers to the technical means or mechanical methods for effecting artistic expression. It presents clearly and intelligibly the principles of art and their application to camera practice, recognizing the features incident upon the use of the material and instruments employed. **Price, cloth, \$2.50.**

The Pictorial Annual of The Royal Photography Society of Great Britain, 1926. The pictorialist, however richly endowed with the faculty of taste, would be hampered in expression, even of his individuality, did he not have means of comparing his work with others who are of high standing. Hence the value, indeed, the necessity of reference to what has been accomplished. In "The Pictorial Annual," one has conveniently arranged a selection of not only the most charming of the pictures exhibited but also of work which serves an educational purpose. Mr. Tilney has made a wise and useful selection, and besides, has added much to the value of the collection by his comments upon the pictures. **Paper, \$2.25; cloth, \$3.25.**

Pictorial Compositions, by Henry R. Poore, A.N.A. This book is recognized as the authoritative work published in English on the subject of Composition. It has maintained the cordial endorsement of the leading artists and critics of this country and of England, where it has had a continued demand. The book sets forth an analysis of pictorial processes, which, while of special interest to the artist and photographer, is designed also to aid the layman in his appreciation of the pictorial. Thirteenth edition; revised; 282 pages, 83 illustrations. **Cloth, \$4.00, postage 15 cents extra.**

Pictorial Photography: Its Principles and Practice, by Paul L. Anderson, E.E., lecturer of the Clarence H. White School of Photography. Every photographer who wishes to do more than merely "push-the-button," will find discussed in this volume the very points on which he wants helpful suggestions and definite instruction. It is written from a scientific standpoint, not too elementary on the one hand nor too ultra-technical on the other. **Cloth, \$3.50; postage, 15 cents.**

The Fine Art of Photography, by Paul L. Anderson, E.E. One of the best books on photography ever published and right up to the minute. 24 illustrations, 312 pages, cloth. **Price, \$3.50, postage, 15 cents.**

Principles of Pictorial Photography, by John Wallace Gillies. This well-known pictorialist has made a notable contribution to Art in Photography in this exceptional book. While he emphasizes that Pictorial Photography can not be achieved by any "multiplication table," he so clearly sets forth its principles that any photographer, amateur or professional, can see for himself just what makes a picture or, on the other hand, spoils it. Profusely illustrated. **Price, \$3.50.**

PRINTING

Perfection in the Pigment Process, Chris. J. Symes, F.R.P.S. A practical handbook, up-to-date, written by an expert in the process, clear, concise and eminently practical. A book indispensable to the worker with pigment. The entire subject is thoroughly gone into; all the difficulties attendant upon the method considered and nothing omitted or glossed over which is essential to successful result. **Cloth, \$1.00; paper cover, 60 cents.**

Print Perfection and How to Attain It, Dr. B. T. J. Glover. This little book of less than eighty pages is replete with valuable information not only for the beginner, but also for the advanced worker. It is intended to be supplementary to Dr. Glover's work on "Perfect Negatives," but it is complete in itself. Written in the same concise, clear manner, it gives instruction for production of the highest possible printing quality. **Cloth, \$1.00; paper, 60 cents.**

The Science and Practice of Photographic Printing, second edition, revised new subjects added, by Lloyd I. Snodgrass, B.S. The newest and most complete book on photographic printing—by a practical photographer of wide experience. Formulas and definite working instructions are given, together with a clear scientific explanation of the underlying principles. 304 pages, 53 illustrations. Bound in cloth. **\$3.00.**

REFERENCE BOOKS

Materia Photographica—A Dictionary of the Chemicals, Raw Materials, Developing Agents and Dyes used in Photography. By Alfred B. Hitchins, F.R.P.S., F.R.M.S., F.C.S., F.Ph.S.L., Member of Society of Motion Picture Engineers, Technical and Research Director Duplex Motion Picture Industries, Inc. 96 pages. It should be in the hands of every worker in photography. **Cloth, \$1.00, paper, 50 cents.**

Photographic Facts and Formulas, by E. J. Wall, F.C.S., F.R.P.S. This book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography. Indispensable to every photographer. It is handsomely bound in cloth, 386 pages. **Price, cloth, \$4.00.**

Wall's Dictionary of Photography, by E. J. Wall, F.C.S., F.R.P.S., edited by F. J. Mortimer, F.R.P.S., eleventh edition, revised and reprinted from new type. Invaluable reference book, classified as to subject; 800 pages. **Cloth, \$5.00.**

RETOUCHING

The Art of Retouching Negatives and Finishing and Coloring Photographs, by Robert Johnson. Johnson's Retouching has for many years held its place as the authoritative handbook on its subject. This new edition retains every practical feature of the original edition, with many additions by the two leading experts in this field—T. S. Bruce and A. Braithwaite. A simple, practical course of instruction in Retouching, Finishing and Coloring Methods. **Price, \$2.50.**

Practical Retouching No. 9—Edited by Frank R. Fraprie. If you want to learn retouching from the very beginning; if you want to learn every method of retouching; if you want to learn the most approved methods of retouching of today, including the use of the retouching machine, then be sure to get this most complete guide. **Paper, 40 cents.**

Retouching and Finishing for Photographers by J. Spencer Adamson, in 124 pages the author has packed with principles and methods evolved from 25 years, practical experience and wide research. You can learn the art of retouching and finishing with this book. **Stiff paper cover, \$2.00.**

Published and Sold by

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

it is and have prints ready to accompany it, said prints to represent the finished article and to be good enough for display? I say, No. What is the nearest I can do? Impossible to say. All I can offer is to take negatives as well as the conditions allow and send in a sample print as near what is wanted as possible in the time. I am told to go ahead, but I stipulate that in case of dissatisfaction I am allowed to re-photograph the article at the earliest future date when it can be done properly. This, I have found, is considered a business and sporting proposition and does not lose any clients; but in attempting the practically impossible many heart aches are encountered and much doubt as to whether to proceed or not.

Where rush is not a factor, I find one must say yes or no very definitely. Having said yes, and faced a subject which puzzles, what is the best procedure? First, I think, a preliminary survey. Now some would do this with a tape-measure and an actinometer. And, candidly, I think they would be right. But, having tried this style, I have found it futile because I did not follow the indications later! Now, I stand or stroll around smoking and getting familiar with the place or objects. When I leave I have not, invariably, the haziest notion of how I shall proceed. But during some quiet half-hour I can get far enough to decide what tackle will most likely be wanted, and what need not be taken. And when I go again I am not strange to the thing, and generally get around it without wasting any plates. Perhaps a good memory helps, for I can always re-visualize the scene when packing my bag, and know just what focal length I shall use, and whether I shall find the view from behind or in front of the camera. Another detail: I generally manage to acquire a knowledge of how much cord I shall need to feed an auxiliary lamp, and if such lamp will be more useful than flash powder.

Does anybody, I wonder, always get what they want on the first visit? It seems to me that there is a fixed risk here. One cannot

say for certain that nothing will happen to the bag or the slides before they reach the dark-room. And so, while naturally an optimist, I always let people know that I may possibly call again at such a time to make a further exposure. And incidentally it is as well at such times to indicate anything which should be left undisturbed. When first negatives prove eminently satisfactory I sometimes ring the client up and say so. It seems to please, and it relieves him of any uncertain expectation of renewed camera activity on his premises.

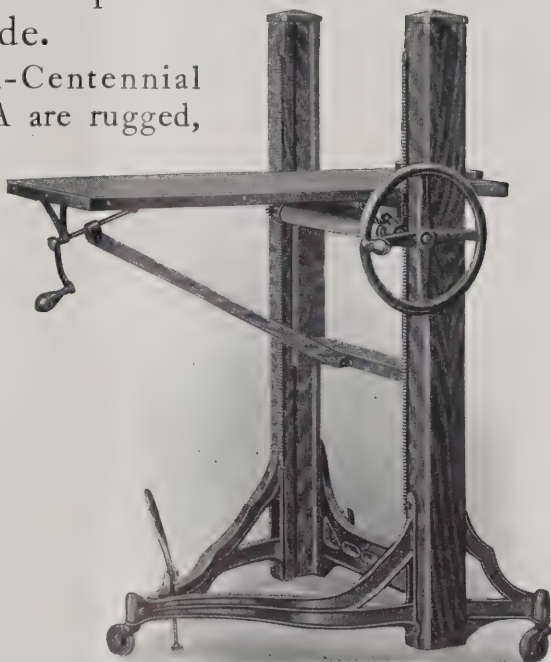
Between the preliminary survey and the exposing there is often a lot of scheming to be done. Just how is such a thing to be included in such a view so as to satisfy everybody? At times one runs into a wall as it were. Recently I found that a certain theoretical operation was inevitable, but I did not know how I could put it into practice. Just in time I turned up an old "B.J." with an article on the exact situation, and I was saved.

It seems then that failure is a real possibility at times, but one which must not be allowed to frighten one. When the idea cannot be dispelled, the job should be refused. In the commercial line there is often a temptation to think that the client knows no more than we tell him. But it pays to tell him the truth. Recently I was asked to photograph a red van lettered in black. I took two views, correcting the red to light gray on one, and to white on the other. I showed up the first. It startled the owner. "Why," said he, "we had so-and-so photograph this van, and it came out all black. He told us it was the fault of the colors, and could not be avoided. How did you do this?" For answer I showed him the second view, and told him that he could have the lettering photographed in any degree of contrast that he liked. Unwittingly I had destroyed the reputation of some other photographer; but if he said what was attributed to him about the colors the fault was his, not mine. Another time I was asked to photograph a

Solid, Easily Adjusted Quick Acting Camera Stands

Camera stands do get a lot of hard knocks. Up and down, back and forth all day long, it's little wonder that replacements must be made.

The Century Semi-Centennial Stands No. 1A and 2A are rugged, precisely built, and easily and quickly adjusted. Large noiseless casters glide with effortless ease. The platform is spring balanced, readily movable. Metal parts are nicely finished and the finish of wooden parts is dark mahogany. The height range is 14 to 49 inches.



Century Semi-Centennial Stand No. 1A, platform 30 x 17 inches, for 8 x 10 cameras, \$60.00

Century Semi-Centennial Stand No. 2A, platform 37 x 17 inches, for 11 x 14 cameras, \$65.00

*Century Semi-Centennial Stands are made by
the Folmer Graflex Corporation and sold by*

EASTMAN KODAK COMPANY
Rochester, N. Y.

trellis pattern mahogany cabinet at a minute's notice. I said I had not a panchromatic plate in the place, and could only photograph the design and not the wood. I was told to fire away, as the outline only was required. And so I think the candid truth pays.

But it is a complex subject. Nay, at times it is a profound one. And those with a hankering to follow it must at times, like myself, feel like lone ships on a boundless

sea, wondering if any simple and defined chart exists for their guidance. In pages such as these of the "B.J." one finds some consolation in the thoughts and ideas of others, and to me this fact is a valuable help. If the foregoing interests or helps any other reader I shall feel glad I wrote it, even should he write to show me where I am all wrong.—THERMIT, in *The British Journal of Photography*.

Program of the Photographers' Association of Wisconsin Racine, May 17th, 18th and 19th, 1927

Tuesday—May 17th

Morning Session—Open for Registration. Manufacturers and Dealers.

11.00 A. M.—Formal Opening by President Malme. Reading of Communications. Report of Secretary. Report of Treasurer.

2.00 P. M.—Appointment of Committees and Announcements.

2.30 P. M.—Demonstrations. Will H. Towles, of Washington,* Famous Master of Portraiture.

4.00 P. M.—Manufacturers and Dealers.

7.15 P. M.—Assemble at Convention Hall in cars, police escort to Country Club, where an evening of fun is planned. You will meet the famous Dr. Krebs, *Bouncer of Blues*. Also Dance and Refreshments.

Wednesday—May 18th

8.30 A. M.—Manufacturers and Dealers.

9.30 A. M.—A. B. Cornish, of E. K. Co., Practical Portrait Demonstrations.

10.30 A. M.—Business Session. Election of Officers.

2.00 P. M.—Harry DeVine, of Cleveland, Ohio, formerly E. K. School Demonstrator. Demonstrations and Talk on Commercial Photography. Of interest to everyone.

3.00 P. M.—Manufacturers and Dealers.

3.45 P. M.—Dr. Krebs. A message on advertising that's out of the ordinary. Evening—Theatre party, also special acts pertaining to Photography.

Thursday, May 19th

9.00 A. M.—Felix Schantz. Interesting talk on recent trip to Europe and foreign photographic methods.

10.00 A. M.—Manufacturers and Dealers.

11.00 A. M.—Talk by Will H. Towles and Harry DeVine. On picture exhibits and their ratings.

2.00 P. M.—Important talks by Fred Millis, Indianapolis, Ind., of Millis Advertising

Agency and our National Advertising Campaign.

Charles J. Pettinger, Indianapolis, Indiana, Chairman of Fund Raising Committee.

L. C. Vinson, Cleveland, Ohio, General Secretary of the P. A. of A.

Howard Davis, Ansco Photoproducts, Binghamton, N. Y., Chairman of Plan and Scope Committee.

Clarence Stearns, Rochester, Minn., member of Advertising Committee.

John R. Snow, Mankato, Minn., Treasurer of P. A. of A.

Charles Kaufmann, Chicago, Ill., member of Advertising Committee.

H. M. Fell, E. K. Co., Rochester, New York.

Paul True, Defender Photo Supply Co., Chairman Manufacturers Convention Bureau.

3.00 P. M.—Manufacturers and Dealers.

7.00 P. M. Sharp—Banquet at Hotel Racine. Entertainment, Fun and Dance.

Bigger and better than ever are the exhibits of the manufacturers and dealers of photographic equipment and materials. Visit them and show them you appreciate their co-operation in helping to make the Convention a success.

Ansco Co., Binghamton, N. Y.; Agfa Products Co., New York; Burke & James, Chicago; California Card Co., San Francisco; Chilcote Co., Cleveland, Ohio; Defender Photo Supply Co., Rochester, N. Y.; Devry Corp., Chicago; Eastman Kodak Co., Rochester, N. Y.; Eastman Kodak Stores, Chicago; Gross Photo Supply Co., Toledo, Ohio; Haldorson Co., Chicago; Hammer Dry Plate, St. Louis, Mo.; Haloid Co., Rochester, N. Y.; Johnson Ventlite Co., Chicago; E. N. Lodge Co., Columbus, Ohio; Fred M. Lawrence Co., Chicago; Medick-Barrows Co., Columbus, Ohio; Milwaukee Photo Supply Co., Milwaukee, Wisc.; Norman-Willeys Co., Chicago; Obis & Hajny, Chicago; Photogenic Co., Youngstown, Ohio; Reimers Photo Materials, Milwaukee, Wisc.; Taprell, Loomis Co., Chicago; Vilas-Harsha Co., Chicago; Western Photo Supply Co., Chicago; Ficks & Co., Chicago.

AS WE HEARD IT

Q. T. Deck is equipping a new studio at McCook, Neb.

W. L. Weed has opened a new studio in Menard, Texas.

G. V. Emmons has bought the Edwards Studio at Waupaca, Wisc.

H. O. Brubaker, recently of Eastland, Tex., is equipping a new studio at Waco, Texas.

F. C. Meyers, formerly of Reedsport, is equipping a new studio at Myrtle Point, Ore.

A. F. Andrews, of Oshkosh, has bought the studio of Roy F. Johnson, at Menasha, Wisc.

Fred O. Bennett, formerly of Dallas, Texas, has opened a new studio in Broken Bowl, Okla., in the building formerly occupied by the Lindsay Studio.

WILLIS & CLEMENTS, INC.

ARE NOW LOCATED AT

713 Walnut St., Philadelphia, Pa.

Platotype, Palladiotype and Satista papers

Trade printing on all these papers. Lists on request.

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Artcraft Studios, Inc., 3900 Sheridan Road, Chicago.

VICTOR OPAKE

AN EXCELLENT PREPARATION FOR BLOCKING OUT ON NEGATIVES. IS IN SMOOTH, MOIST FORM—WORKS UP EASILY—DOES NOT CHECK, CRACK OR PEEL. WILL WASH OFF WHEN DESIRED.

No. O— $\frac{3}{4}$ oz. jar - - 25 cents

J. H. Smith & Sons Co., 1229 South Wabash Ave., Chicago

The "Two-Way" Shutter

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.
KALAMAZOO, MICHIGAN

P. H. KANTRO

PORTAGE, WIS.

Highest Prices paid for your old negative glass and portrait film.

Write for prices and instructions before shipping.



KAN-RITE

the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And you will get it—all of it, less a small refining charge, if you send Silver residues of every description to

KANTRO REFINING CO.
PORTAGE, WISCONSIN

KAN-RITE
for sale by all dealers

THE British Journal of Photography

PUBLISHED EVERY FRIDAY

For 72 years the B. J., as its readers call it, has been read by professional and commercial photographers of all English-speaking countries. Its articles on the practical and business branches of portrait, commercial and press photography are the weekly counsel of thousands. If you get it for awhile, you will find out its value in your business.

The terms of subscription throughout the United States are \$4.75 per annum, post free. Send your subscription to the office of BULLETIN OF PHOTOGRAPHY, or apply to them for a specimen copy. Trial three months' subscription, \$1.25.

HENRY GREENWOOD & CO., Ltd.

Proprietors and Publishers

24 Wellington Street, London, England



GOERZ

"Dogmar"

f:4.5 f:5.5

The lens of extreme high speed and brilliancy without flare or coma.

Ask Your Dealer

C. P. Goerz American Optical Co.

317 C East 34th Street

New York City

Prices for Commercial Photography

WE have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY
636 South Franklin Square :: Philadelphia

AS WE HEARD IT

Here's another proud family this month—the Kantros. On May 1, Miss Kantro made herself known to the world. Mother and daughter are doing fine. Congratulations to Mr. and Mrs. Phil H. Kantro, Portage, Wisc.

The Goldensky Studios, Inc., 1705 Chestnut street, Philadelphia, was destroyed by fire on May 3. Elias Goldensky retired from the company many months ago and has a new studio at 1626 Chestnut street and is not connected with Goldensky Studios, Inc.

The 1927 Ottawa Salon of Pictorial Photography will be held in connection with the Central Canada Exhibition at Ottawa, Canada, August 22 to 27. No entry fee is required. Last day for receiving prints is July 22. Entry forms may be had from Central Canada Exhibition Association, City Hall, Ottawa, Canada.

G. Frank Pearsall, once one of the leading photographers of Brooklyn, N. Y., died Saturday, April 16th, at the age of eighty-six. In 1870 Mr. Pearsall opened his studio or gallery, as it was then called, at Fulton and Tillary Streets, where he remained for over a quarter of a century, photographing the famous people of those days, such as Henry Ward Beecher, Dr. Storrs and others. He then moved from the Fulton Street Studio and after a number of years retired from the photographic field and a year ago going to the Merrill Memorial Chapel for Aged Men, in Brooklyn, where he died.

Joseph G. Dombroff, Chairman of the Attendance Committee of the New York Convention, is full of enthusiasm and pep for the coming P. A. of A. Convention to be held in New York the week of July 25, 1927. At a meeting of this Committee, held in New York on April 22, there were present fifty local demonstrators and salesmen, who discussed the pros and cons of Convention registration. An interesting program was adopted and the suggestion was made that all salesmen and demonstrators throughout the country write Mr. Dombroff at 110 West 32nd Street, New York, for full information as to the data for the program and Convention. Help make it "THE FRIENDLY CONVENTION."

When it comes to publicity and good constructive ideas, we take off our hats to Mrs. Ethel Standiford-Mehling and the nine other members of the Photographic Week Society. The Society launched an Essay Contest in Cleveland with a prize award of \$100.

The first announcement of the contest was made March 27 and from then till Sunday, April 17, at which time the announcement of the winner of the contest was made, practically every day saw something or other in the papers about the contest. To those photographers who are interested in good, clean, worthwhile publicity from which they will reap results we suggest the plan of the Photographic Week Society of Cleveland. We feel sure that if those who are interested in the campaign will write Mrs. Mehling she will be glad to render such assistance as is possible. Address, 2906 Euclid Avenue, Cleveland, Ohio.



In the Service of the Profession

Gum Prints

**For Advanced
Pictorial Photography**

Our knowledge, we are the only concern that is in a position to produce this superior style of work for the profession. There is no other printing process that enables us to lift photography from the ordinary, except similar processes like the Bromoil, which alongside of the Gum Print enjoys the distinction of individuality. Gum prints should be made of only such subjects that are unusual, broad, or pictorial in conception. The Gum Print is the highest expression of superior and artistic photography. Recommendable colors are: Black, Warm Black, Van Dyke Brown, Green Black, Blue Black, Orange, Red, etc.

Two or three specimens prominently displayed in your studio will be an attractive feature and an invaluable asset to your show room.

Write for List No. 9

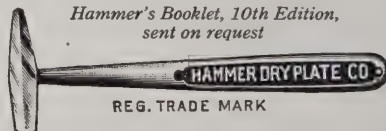
BLUM'S PHOTO ART SHOP
INCORPORATED
1021 North Wells St. - CHICAGO, ILL.

**SPEED
FOR
BETTER
RESULTS**

HAMMER PLATES

with shortest exposure and least effort, produce negatives of highest quality. Speed, Uniformity and Brilliancy are their Chief Characteristics. Coated on Extra Selected Photo Glass.

*Hammer's Booklet, 10th Edition,
sent on request*



**HAMMER DRY PLATE
COMPANY**

*Ohio Ave. and Miami St., St. Louis, Mo.
159 W. 22nd St., New York City*

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1032

Wednesday, May 18, 1927

Price, 5 Cents
\$2.00 per Year

CONTENTS

Editorial Notes	611
Illustration—\$20 Presto Manufacturing Company Prize— Middle Atlantic States Convention	613
The Receptionist—Miss I. Deal tells about Daily Reports (by the Sphinx)	614
Illustration—Silver Medal: Landscape, "Road to the Fountain;" Middle Atlantic States Convention	615
Cine Cameras in Portrait Studios	619
The Customer that Did Not Buy (Mabel Brown Denison)	621
Sell More Children's Pictures (Frank H. Williams)	622
Rule of the House (C. H. Claudy)	624
Association News—News of the Convention: An Interest- ing Meeting; Winona School	628
The Nebraska Convention	630
Birthdays of Celebrities	633
As We Heard It	633, 634

Editorial Notes

The Small Advertisement

Most photographers are of necessity, as advertisers, users of relatively small space. They cannot afford to use space that will command attention by sheer size. The volume of their business will not warrant it. The question is whether and how their small space can be made profitable.

Making advertising pay is not necessarily a matter of using large space. Everybody identifies Lyon & Healy as makers of band instruments. Their business was built by the continued and persistent use of very small advertising space. Most of us are familiar with that little Lyon & Healy advertisement, ten lines deep and bearing the

word "Brass Band," together with a cut showing two bandmen.

That advertisement caught the eyes of those it was intended to reach. The photographer can catch the eye of the public with a small advertisement if he takes pains to develop a heading and a display that will make people think of their photographic needs.

No business comes into existence full grown. Each has had a beginning somewhere on a small scale. It had to commence with small advertisements. The fact that it grew to greater dimensions is evidence of the value of small advertisements.

The pulling power of your advertisement is dependent upon the amount of care given to its preparation. It is the amount of brains put into an advertisement that counts, rather than the amount of space used. Plenty of big space is wasted for lack of brains to make it appeal.

Make your little advertisement catchy, pointed, forceful, and change the message with every issue of the newspaper. Persistent use of such advertisements will produce results. They will not come quickly and in large volume, but without money to advertise extensively a business cannot be built rapidly.

A Correction

Slips will occur, especially in the editorial department. When we printed the list of officers elected at the Convention of the Photographers' Association of the Middle Atlantic States, we were unfortunate in omitting the name of Mr. J. J. Flaherty, of Pittsburgh, as the Vice-President for Pennsylvania. Mr. Flaherty worked hard for the success of the Convention, and for us to omit his name from the roster is unpardonable. But he is a generous fellow and we trust he will accept our apology.

✱

Your Mailing List

How is your mailing list? Are you neglecting it? Is it lying unused in a desk while you pass up the opportunities for getting more business through its use?

Get that mailing list out. Look it over and make any additions you can. Take it to the post office and get it corrected further by the erasure of any names to whom mail can no longer be delivered. The postmaster is authorized by the Government to make such corrections in your list, though he cannot add new names.

The photographer who has no mailing list may find one or more merchants—whose lines do not in any way conflict with his—who will co-operate with him to the extent of letting him use their lists for advertising. If the photographer and several other business men in non-competitive fields will get together and work up a mailing list, drawing upon the names on their books, in addition to the regular telephone directories and other common sources, the result will be a list all of the group can be use, a very complete list which has been assembled without much expense to any.

By keeping a set of envelopes always ready, addressed in advance to the list, it will be possible to send out advertising when needed without being delayed by the addressing, which is the part of the work that usually slows down the plan for advertising.

The photographer who will send out a circular letter of some kind of a direct-mail advertisement every month will certainly find his business increasing, unless his advertisements are very badly prepared.

It should be borne in mind that people look to the studio for the best and most artistic work in the picture line, and they will not be desirably influenced by cheaply printed letters or circulars, or those mailed in cheap and roughly addressed envelopes. There should be a quality effect if the results are to be satisfactory. With a good mailing list used monthly, you may easily find that no other advertising is needed.

✱

A Novel Peril of Photography

The National Geographic Society of Washington, D. C., employs a number of photographic experts in taking autochromes for the *Geographic Magazine*. These men brave the dangers of the Arctic, the Antarctic and the equatorial zones, and stand off the attacks of such birds, beasties and bugs as interfere with the proper prosecution of their work. Icebergs are visited, mountain ranges are climbed, stygian caves are entered in which deep and inky lakes lie in ambush.

One of these intrepid camera men got back to Washington the other day with a fearsome tale of having been just about drowned by insects in Indo-China.

In some manner, he had incurred the resentment of a swarm of wild bees in the jungle. They came at him in thousands, each with a poisoned javelin. To escape them, he had to jump into a stream and duck under. He ran the danger of being drowned or suffocated by their innumerable stings. Fortunately, the natives with him came to his rescue and beat off the bees with branches of trees.

✱

Negatives found with the body of Capt. Scott in the Antarctic, were developed successfully by H. C. Ponting after eight months had elapsed and the results were stored in the British Museum.



H. J. SPRINGER

\$20 PRESTO MANUFACTURING COMPANY PRIZE

Middle Atlantic States Convention



MISS I. DEAL TELLS ABOUT DAILY REPORTS

*"Dear Mr. Chambers:—*We are enclosing our check for the BULLETIN OF PHOTOGRAPHY for 1927. We have been interested in the personality of Miss I. Deal. At our first meeting with her we were charmed; we recall her sweet dignity, her evident refinement, her cultured voice in its refined use of the King's English.

"She grew in beauty and efficiency in our eyes, and then came your issue of March 16, and from the first paragraph explaining to Mr. Blank that her principle of salesmanship is to 'Rock 'em and Sock 'em' down to her delightfully naïve confession that she thrills to flippant remarks from men clients as putting an extra zip in the day's work, we utterly fail to recognize the 'lady' (?).

"True, she is only talking to Mr. Blank, still, we read it again and wondered:—Is her culture, her refinement in speech and expression only, after all, surface veneer assumed for the customer, or was she really all you said of her at first and is perhaps Mr. Blank responsible for the sad change?

"Please let her be sincere and consistent above all things. We may be wrong but personally we blame Mr. Blank.

"ONTARIO, CANADA."

We thank our friend from Canada most sincerely for holding the mirror for us to see our shortcomings as an author. That is real friendliness and constructive criticism, and since we have previously admitted that we are not any great hand at writing, we are not afraid to publish the letter! But we do very earnestly state that it is not the fault

of little Miss I. Deal, who is our ideal receptionist in every way, as the pen name we chose for her indicates. Nor can Mr. Blank be blamed. The fact that little Miss I. Deal had to explain her slangy bomb shell is enough to show that such terms are unusual in the Blank Studio. As a matter of fact, it is the pet phrase of a receptionist friend of Miss Deal's, and she adopted it laughingly, but with an explanation that showed her entirely different interpretation from the face value of the phrase. She reclaimed it from a crude admonition to bamboozle the customer into a psychological treatise on selling, and this she could not have done had she not been a real lady and a real receptionist with the interests of her employer and the customer at heart. Perhaps the phrase seems a bit startling to one not familiar with it. Long association has robbed it of that quality for us, as it has for Miss Deal. But long association does not necessarily imply constant usage, and we assure you that that phrase is rare in Miss Deal's conversation. In fact, that is the only occasion that we can recall upon which she used it. Very few are entirely immune from modern slang, but Miss Deal has a gentle dignity upon which it sits strangely on the few occasions when she does use it.

As to getting a "kick" out of the remarks of the smart-Aleck type of man customer—we intended this to show the advantage of an amused, detached attitude in contrast to the resentment one might feel in the receptionist's place. It is not good business to offend *any* customer unnecessarily, and a reply in the same vein as the smart remark offered would put her in the same class as the impertinent customer. Miss Deal's refuge is a quiet, unexpressed amusement,



CHAS. A. FARRELL

SILVER MEDAL—LANDSCAPE—"ROAD TO THE FOUNTAIN"

Middle Atlantic States Convention

and this, we, in our unfortunate way, attempted to convey to you.

To get down to brass tacks, we occasionally inject a jazzy bit into our talks, for the advantage of those who find it hard to take their virtues straight. If undiluted goodness, dignity, etc., were interesting to the public at large, the big daily newspapers would soon change their front page copy. "A good thing," you say. We agree heartily. But we aren't brave enough to ignore the suspicion that we have to amuse and catch the attention of our readers. In our slangy bits we are like the man to whom his wife said:

"Bert, don't walk so fast!" To which he replied,

"I have to walk fast. If I walk slow, this cigar won't draw!"

There are many forms of would-be literature that we used to sniff at heartily until we tried it ourselves. Now that we have discovered how difficult it seems to be consistent, and how our best ideas are lost through the inadequacy of our method of presentation, we have petered out in our questionings,—for all the world like the lawyer who was examining the respondent in lunacy proceedings.

"Who was the first President?" he asked.

"Washington."

"Correct. Who was our second President?" continued Counsel.

"John Adams."

"Correct."

Then there was a pause.

"He's doing well," whispered a friend of the lawyer. "Why don't you go on?"

"I ain't sure who was third President myself!"

We want our friend from Canada and all our readers to know that Miss Deal means to us the highest and most intelligent type of womanhood. If our poor choice of words obscures this, it is only like the dirty window pane, which shadows your view of the sun but which cannot cause the sun to shine one whit less brightly.

Wherever we are, or, more important,

whatever business we are doing, there will still be certain regular expenses every month of the year. We have a habit of considering our business by the month, because that forms the most convenient basis for our records and our monthly report is a valuable guide. Fair enough. We would be the last to gainsay it, after stressing it heavily in a previous article. But it requires more stimulus than the monthly report can give us to keep that item of fixed expense from swallowing up our credit items during certain months of the year.

Little Miss I. Deal approached Mr. Blank a bit diffidently one day.

"You know," she began, "We seem to get to expect business to be slow in certain months, and, of course, the sales resistance is greater at certain seasons than during others in our business. If we could just manage to forget that, and instead of looking at time by weeks or months, think of every day as a separate unit, there would be less chance for discouragement and more for action."

"True enough," smiled Mr. Blank, "but how do you expect to go about this job of twisting our mental processes from their usual bent and putting them through their daily dozen?"

This was exactly the opening Miss Deal had been anticipating.

"I have a friend in the advertising department of a big department store," she began, "and she says that in that work every day is a separate adventure.

"Some days the surface is serene and the regular work is gotten out in the regular way. Then a day will come along in which every buyer crowds into the advertising department, clamoring for more space in the ads. There are meetings of executive heads on all sides; long conferences, with office boys running to and fro with files of data. The advertising chief has to revise his lay-outs three or four times, with the store manager camping by his right elbow all through the process.

"What is the occasion of all this turmoil? Simply and solely a slight dropping off of



Fairbanks staff photographer on Syracuse *Herald*, with Hammer Press Plate, shows the inventor of the type-writer, Mr. Gabrielson on left, and Mr. Pierce, General Manager of L. C. Smith Company, next to him, showing the intricacies of the machine to the Crown Prince of Sweden, on the right.

business the day before from the total sales of that same day a year ago! Not a month or a week, but a day. Then there comes to light the system of checking each day with its ancestor of the year before—a system that has been carried on just as faithfully through the quiet days that gave no sign of it. Each day's sales record is supposed to exceed that of three hundred and sixty-five days ago, and when it doesn't, the next day shows a feverish but intelligent activity directed toward regaining the lost ground.

"Why wouldn't it be a good plan for us to do the same thing? There is always *something* that can be done to improve the outlook, if the incentive is sufficiently strong, or renewed frequently enough. The day-by-day comparison would be the answer."

Mr. Blank smiled tolerantly.

"You are comparatively new in this business," he answered, "or you would know that the day-by-day check to which you refer is not confined to department stores. In fact, many of our big studios and chains of studios make it the basis of their efforts. But the small fellows scarcely need it because they are in closer touch with the details of their businesses."

Miss I. Deal counter-attacked valiantly.

"What good," she demanded, "does your greater theoretical knowledge of this plan do you, when you are not applying it? Does knowing that John Jones has made out his income tax help me any with mine? Being in close touch with the details has little to do with it, and it seems to me that that little works against rather than for you; because you can be retouching Mrs. Jones' negatives, and thinking about the copies piling up, and shouting to the printer to call up the plumber at once to find the leak in the rinsing bath,—these details quite blinding you to the comparative progress of your business."

"We'll try it," agreed Mr. Blank, "our daily report sheets are filed anyhow and you can take charge of your scheme, though I doubt if we have time for any more business-getting plans than we are employing now. Don't bother me with it."

Yet before a week had passed, Mr. Blank was looking forward to the last hour of the afternoon, when the comparison could be made; and now when there is a falling behind he raises as great a rumpus, in proportion, as the entire executive staff and all the buyers of Miss Deal's friend's department store!

Even in hard times, there is business to be had by the fellow who will go after it, and our daily check-up will bring to light many ideas that might have died a-borning. Better still, perhaps, it will prod us on toward consistent application of the ideas we already have! Then we'll get out of the class of the photographer to whom a friend said,

"Did you know that the life of a paper dollar is only about six or eight months?"

"I'll have to take your word for it. I've never been associated with one for that long!" was the true reply.

We can in a little while make two dollars bloom where only one grew before. We are not like the man who said,

"Nobody wants two-dollar bills."

"Why doesn't the treasury mark them down?" suggested the helpful friend.

As long as we sit back and feel that all we can do is resign ourselves to our fate in the dull months, we will fare no better than any other pessimist, which is exactly what we deserve. A pessimist has been defined as a man who reminds us that the lily belongs to the onion family, while an optimist contends that the onion belongs to the lily family. Consistent optimism, backed by *consistent effort*, is the absolutely unbeatable combination.

By the way, while we're speaking along these strong-minded lines, wouldn't it be a good idea to take a stiff mental inoculation right now against that insidious disease, Spring Fever? It is deadly, not in its yawning symptoms, but in the perfect alibi it affords us. We have used it as an excuse every spring for so long that it has actually assumed the dignity of a reason. Tear off its false mantle. There is no more reason why we should laze around the place on a warm day than on a cold one. Our physique will not suffer if we make the effort to throw off the lassitude, and plunge into our work with fervor; and our business *will* suffer if we don't! Those golf and vacation dreams too often take the place of concentration on business problems. We sit in our

private office, with a stern expression on our face, to make the employees believe we are struggling with weighty problems. We might as well give it up. They know us better than we know ourselves. We call up the Better Half and say, "I shall probably be detained at the studio late this afternoon, dear." To which she replies, "I positively will not wait dinner more than ten innings."

We may sit and dream, and satisfy our conscience with the bluff that we are making plans for the future. We might remind you of the paving of a certain well-known—or at least often mentioned—road. Dreaming is an unprofitable occupation unless it is followed by rapid activity. Two young married women were talking on the Country Club porch,

"I think Jack is better satisfied with you for his wife," said Marion.

"Yes," replied Frances, "he is. He was home for a visit and saw the girl he had been dreaming of for the past ten years!"

The only fellow on record who ever gained anything by waiting, after his plan was matured and his decision made, was the young engaged man to whom the Only Girl said,

"There goes Dad into the billiard room. Ask his consent now."

"I'd rather wait until he goes into the library. I'd rather be hit by a book!" was the logical, if procrastinating rejoinder.

Spring fever would tell us that we are run down and out of sorts and that we need a change of scene or a tonic, when the real answer is in our own mental state. Others recognize this in us if not in themselves. One photographer went home last week and said with a groan,

"The doctor says I need a change of climate."

"Fine!" said his wife with deceptive heartiness. "The weather man promises colder weather tomorrow."

If we knuckle under to the first attack of balmy weather, how can we expect to stand up under the rigors of intensive competition?

Cine Cameras in Portrait Studios

Since an increasing number of people possess home cinematographs, it might well become a paying proposition to take short motion pictures of sitters in the portrait studio, or films illustrating their amusements, hobbies or pets. Theatrical folk especially, singers, athletes, public speakers and others would probably take very kindly to the notion. Incidentally, selected pictures from a ciné film are often suitable for enlarging or printing by projection up to post-card or cabinet size. It would undoubtedly add to the lure of the reception room if a corner were screened off and darkened, and a ciné projector installed, lit by a small half-watt bulb run by an adapter and "flex" from one of the house or shop fittings. The sitters could then have the films explained and demonstrated to them on a moderate-size screen. With a translucent screen, motion films could even be used as a window attraction at night, provided they do not tend to cause an obstruction. Besides the foregoing ideas, there are many short and simple subjects, dramatic and otherwise, capable of production in or adjacent to an ordinary studio, and which would be welcomed by the average picture-theatre proprietor.

The Camera and Stand

There are at least half-a-dozen cameras on the market of a lighter and less expensive type than those used by professional cinematographers. One should be chosen having a handle drive, and capable of being used on a stand. If it has also a spring or motor drive so that it can be held in the hand for short "topical" subjects, so much the better. It should accommodate at least 75 ft. or 100 ft. of full-size standard film, have an efficient finder, an indicator to show the length exposed, and allow of single exposures being made if desired by a "one-picture" movement. A large-aperture anastigmat lens in focusing mount is essential, certainly not less than $f3.5$ for day-

light work, and more rapid still for artificial light. There should be a rigid tripod, preferably having a tilting and rotating adjustment. The cost of such an outfit will range somewhere between \$100 and \$250.

Outdoor Subjects

A tolerable number of studios, particularly suburban and seaside ones, have plenty of garden space, and perhaps a large yard. This could be used for exposures when the studio light is inadequate. In the early days of the cinematograph, all the filming was done outdoors, often on the roof. Wind is the chief enemy, and a calm day should be chosen. Seaside photographers will have fine opportunities of improvising "beach" scenes for sitters, with a few "property" rocks, an old boat, and a quantity of real sand and seaweed, nothing being then needed but a really good marine background. Country photographers will be able to film the fox-hunting squire amid a group of frolicsome hounds, and many similar subjects.

Minimum Size of Studio

One seldom meets with an ordinary studio having a light good enough for filming, that is to say, permitting an exposure of about $1/32$ sec., or half the opening of the rotary shutter of the ciné camera with the handle turned twice per second, equivalent to sixteen pictures or 1 ft. of film. Still, there are some studios in open surroundings and with a good expanse of glazing that may be used, at least in bright weather. A ciné exposure meter will enable the operator to see when the light is adequate, and will indicate the right stop to use. A lens of extra-large aperture obviously multiplies the possibilities.

A full-length figure, in a group, of a person 6 ft. high may have to be reduced to as little as $7/16$ th in. in a ciné film, therefore the studio should be long enough to permit this, with sufficient extra allowance, say 5 ft., for the operator and background.

space. The above ratio of reduction is 164, so that the minimum length of studio will be 165 times the focal length of the lens, plus 5 ft. With a $1\frac{5}{8}$ in. focus lens a studio $27\frac{1}{2}$ ft. long will suffice; a 2 in. lens requires at least $32\frac{1}{2}$ ft. The width should not be less than 20 ft. The scenery and backgrounds for film work are generally about 10 ft. high, to avoid any line at the top when working from a distance, hence the studio roof should be at least 1 ft. higher than the backgrounds. For many subjects, however, 9 ft. scenery will be high enough.

Advantages of Short-Focus Lens

For ordinary portraiture, a lens of unduly short focus has certain drawbacks, but in cinematography the conditions are quite different, owing to the small size of the picture. The diagonal of a standard film image is $1\frac{1}{4}$ in., therefore, even with so short a focus as $1\frac{3}{8}$ in., the angle of view is only 49 deg., the same as that of a $4\frac{5}{8}$ in. focus lens on a quarter-plate. A $1\frac{1}{2}$ in. focus lens has an angle of 45 deg., $1\frac{5}{8}$ in. focus, an angle of 42 deg., and 2 ins. focus, an angle of 35 deg. The advantages of the short foci are, of course, the less space required in the studio, the more convenient proximity of the operator, and the increased depth of definition.

Artificial Light for Cinematography

To be independent of daylight a suitable number of arc, mercury-vapor, or half-watt lamps must be installed. In a small portrait studio, it is neither feasible nor necessary to have the expensive and powerful installation of an orthodox ciné studio. If one limits the artificial-light work to fairly close up subjects with the lamps as near as possible, it may be that sufficient illumination can be obtained by adding a few more lamps to the existing installation. Comparison of the actual exposures needed in ordinary portraiture, making due allowance for the respective speeds of the plate and the ciné film, as also for the apertures of the portrait and the ciné lens, will at once show

what addition, if any, is needed to the lighting. Besides its occasional use for motion pictures, it may be pointed out that the portraitist will find the extra light a valuable reserve power for the instantaneous portraiture of children, difficult sitters, etc.

Figure Studies

Some very effective short films can be made with but a single figure or player, or with a couple at most. Plenty of ideas will occur to an enterprising worker. Dancing figures are always an attraction, and allow plenty of scope. These afford an opportunity for showing different national costumes, fancy dress, steps of various periods, and so on. Studies of musicians are also effective, and if well done may be made to fit in admirably with the pianist or orchestra of the cinema. That is, the musician must actually be playing some well-known piece while being filmed, his action and gesticulation being so plainly rendered that the pianist or orchestra at the theatre can keep time by the projected picture as readily as by a conductor's baton. Another promising idea is studies of famous or notorious persons, or characters in well-known books, at some critical moment. With careful attention to the dress and make-up, very few accessories and but a trifling amount of action will be wanted.

Single-Act Plays

A more ambitious experiment, which needs a larger quantity of the dramatic instinct, is the production of what may be called single-act plays, with a minimum of scenery and only two or three players. While occupying quite a short length, it is possible to render these very sensational or amusing, as the case may be; but careful rehearsal and timing will be necessary in order that no hitch may occur. Whereas figure studies merely need a background, which may often be plain, and one or two appropriate accessories, a play, however short, will probably want "flats," side pieces about 4 ft. wide that, with the background, give the effect of a room or interior. The scene

are painted on monochromes on beaver board, SX. board, or three-ply wood of the kind used by builders for panelled walls or ceilings. The pieces or sections are mounted on light wooden frames. Practicable doors and windows are easily contrived in them, a suitable view or scene being placed behind the opening if called for. It may be noted that, so far from being in the way, such adjuncts will very frequently prove useful in ordinary portraiture. Studios already having artistically panelled walls and corners can often be used or adapted without other scenery.

Trick Films

Many subjects of an unusual, grotesque or marvelous description are produced by "trick" methods. These afford opportunities for strikingly original films without any need for outlay on scenery or accessories. For one of the most useful, however, the camera must possess a "one turn, one picture" movement, that is, an extra handle and gearing which slows the escapement so that only one picture is exposed, instead of the usual eight, each time the handle is rotated. Then, it is possible to

make a sequence of single exposures, with a pause of any length between. Quaint dolls, toy animals, etc., with movable joints can, for instance, be caused apparently to perform all kinds of antics in the projected film by making a slight and progressive alteration in their attitude or position between each exposure. Animated cartoons are also often made in this way. Trick films can sometimes be rendered acceptable for advertising and commercial purposes.

Developing and Printing Films

The development and printing of ciné films cannot be treated briefly, and for full information reference should be made to a cinematograph text-book. It is possible to remove the negative image by a reducer and to obtain a single positive by re-development of blackening, but, for a subject of any interest, that is very bad policy, since a number of copies may afterwards be wanted. The photographer who prefers it, can relieve himself of all trouble in this direction by turning over the developing and printing, or reversing, as the case may be, to a trade firm.—*A. Lockett, The British Journal of Photography.*

The Customer That Did Not Buy

MABEL BROWN DENISON (MRS. H. H.)

Whether or not the customer that did not buy is an asset to the studio is usually up to the studio. So much depends upon the attitude of a studio or business place toward this class of customers. Often tactful, courteous treatment makes a customer who will buy tomorrow of one who did not buy today.

This is the only attitude to hold toward these people. Assume that they are interested, or they would not be there, and as an interested customer, they have a right to the best treatment the house affords. If they do not buy today, mentally put them in the class of tomorrow's buyers. If your work and prices are right, the courtesy that will attend this attitude of mind will be such

that they will find themselves in tomorrow's class of buyers, even if it be a distant "tomorrow."

If there is one person in the world who receives discourteous treatment at the hands of receptionists and clerks, it is the customer that did not buy. If you wish the concrete facts, go into some shops where you are a stranger and yourself be this customer. Even in this day of enlightened salesmanship, you will not go far before things become interesting. Neither will you find it the young, inexperienced clerks who are always guilty in this fault. It is often those who should know better, but apparently think by this method they can "bluff" people into buying.

Going into the shoe department of a store in a small town, where we were strangers, the family daughter tried on several pairs of pumps. Not finding the exact fit, we were obliged to become the "customers that did not buy." Just as we were about to say that we would call in again later, the salesman snapped out, "All the trouble is that you are too vain to wear a shoe that fits your foot." Now, "vain" was such a funny, inappropriate word to use to such very plain folks as we are, and the oxfords on daughter mine's feet were so broad-toed and flat-heeled and so absolutely devoid of any show of vanity, that I half suspected we two exchanged smiles. Instantly, he dropped the sneer and sarcasm, and assuming the defensive, assured us that he had been head of the shoe department for four years and that there could be no question but that he knew his business. Since we had not in any way suggested that he did not, I wondered where the suspicion came from to his mind. Funny, isn't it?

As soon as we were safely out of hearing, the family daughter exclaimed, "I don't go there again!" Well, *I* may. That man is to me a very interesting specimen of salesmanship.

This store has a strong competitor in another little store across the street. Neither here did we find the shoes we were looking for, but the treatment was so nice that we could know we were not injuring the feelings of any of the clerks or "head salesmen" if they used up a little of their most precious time in showing us the goods we wished to see. The "prom" dress that was "just what we had been looking for" was found, and the purchases made here that morning were worth several times the price of the pumps that we did not buy.

And can you guess to which store we will go on our next shopping trip to that town?

So even though customers do not buy, create in their minds, if possible, an interest in the things or your place. Even the one who came in "just looking around," may become the customer who will buy tomorrow, and tomorrow's customers are as important as today's. Tomorrow will bring just as many bills due, just as many expenses—though you hope not—as today brings. So planning for tomorrow is one of today's tasks, and the customer who did not buy today must be made a sure number, if possible, on the list of those who will buy tomorrow.

Sell More Children's Pictures

FRANK H. WILLIAMS

Perhaps the easiest variety of pictures for the average photographer to sell are children's pictures.

Grown-ups may hesitate about spending money to have their own pictures taken, but what adoring parent or uncle or aunt or brother or sister will ever hesitate about paying out good money for a cute picture of the baby who will be a baby only such a very short length of time?

This means, then, that the live-wire photographer has a splendid opportunity for getting more business by urging his grown-up patrons to contract, while they are in the studio, for having the pictures taken of infants in whom they are interested. And

just a little work of this sort will be found by the photographer to bring him splendidly worth-while results.

Many enterprising photographers are doing just this very thing and are getting considerably more money into the till as the result. For instance, there is an up-and-coming photographer in one Western city who never misses an opportunity for pushing this sort of business with his older customers. Undoubtedly other photographers will get worth-while ideas and suggestions from the methods used by him. So we'll tell what he does, in his own words.

"Whenever I'm called on to take a picture of a grown-up," says this photographer, "I

always do the work first and then after each sitting I call the attention of the customer to some of the most attractive of the baby pictures I have in the studio. I show the customer the most interesting, pleasing, up-to-date of the baby pictures in the studio, and then I say something like this to the customer:

"We sort of specialize on baby pictures in this studio. I love babies and I have some youngsters of my own, so I have a lot of success in handling babies. I'm able to get them to smile and to look cute and then I take their pictures right at the psychological moment. You like babies, too, don't you?"

"Of course, practically every one to whom I put this question says 'Yes,' because it is very seldom indeed that any grown-up ever professes that he doesn't care for babies.

"Then I say something like this: 'There are some babies in your family, I suppose?'

"Generally the customer smiles at this and says that he hasn't any babies of his own, but his brother has some or his sister has some and they are the cutest, smartest babies in the world.

"Then I say: 'Why not make a present to your brother of a dozen pictures of his baby? That would be just about the nicest present that you could possibly give.'

"And, right away, that sort of a suggestion makes a great hit with the majority of the people to whom I make it and the result is that I get a lot of work in that way which, otherwise, the customers would probably never think of giving me.

"You know," this photographer continued, "I find that a great many people who are interested in babies, but who have no babies of their own, would very much like to have pictures of the babies, but they never think of the fact that they themselves could have such pictures taken. They seem to think that as the babies belong to other people, these other people must have the pictures taken. But these other people probably have so much expense connected with bringing up the babies that they don't feel like spending the money for pictures. So

when relatives agree to pay for having the pictures taken, it is a mighty pleasant thing indeed for the parents.

"Some day I'm going to count up and see how many dozens of pictures I've sold in this way. I know it will be an astonishingly large number and I know that I wouldn't have sold anywhere near as many baby pictures if I hadn't gone after business in this way."

Surely, many other photographers could go after business in this way with equally good results. Simply ask every grown-up customer to have the studio take pictures of some baby or babies in whom the customer is interested—the pictures to then be presented to the parents of the babies by the customers.

Certainly it would be hard to find a more appropriate pleasing gift to present to the parents of infants than a dozen regular studio portraits of the infants.

Another enterprising photographer sells more baby pictures in this way: "I figure," says this photographer, "that the way to sell baby pictures is by keeping in touch with all parents who have ever had pictures of their babies taken by my studio. You know, once the parents have had pictures taken of their infants, they are always feeling that it would be a good plan to have additional pictures taken to show how the youngsters look as they grow up.

"So I find that the best thing for me to do in selling more baby pictures is simply to call up the folks who have had infant pictures taken at the studio about a year or so ago.

"In doing this I go through my books every week and see what baby pictures I took the year before. Then I call up the folks for whom I took the pictures and suggest to them that they have me take additional pictures of the infants.

"'You know,' I tell the folks, 'how fast babies grow up. They are babies today and young people tomorrow. Why not get additional pictures taken of your youngsters now, so as to be sure to have records of what

they now look like. It is so easy to keep putting off the taking of such pictures until, suddenly, you wake up to a realization of the fact that your babies are no longer babies, at all.'

"This line of talk practically always results in bringing some customers into the studio, and, of course, these are customers who, under ordinary circumstances, wouldn't come to the studio at all. They are folks who probably wouldn't think, of their own accord, of having pictures taken of their youngsters at all. Consequently this is new business which I personally develop.

"Also, after taking pictures of youngsters I ask the customers to give me the names and addresses of their relatives or close friends who have babies in their families.

"You'll probably show these pictures of your own babies to your relatives and friends who have babies,' I tell the customers, 'and when you do I wish you'd tell your friends and relatives how much pleased you

are with the pictures. Also I wish you'd suggest to your friends and relatives that they bring their own babies to the studio and let me take pictures of them. I'm sure that if you'll do this some of your friends and relatives will bring their babies to the studio to have pictures taken and that will be a big help to me.'

"Then I also call up these friends and relatives myself and tell them about the pictures I've just taken and I ask them to bring their own babies to the studio to have pictures taken of them. And this generally results in bringing a worth-while volume of business to the studio that I wouldn't otherwise have secured, in all probability."

Getting more infant work is simply a matter of asking for it, to a very large extent. And here's hoping that this article suggests ways of asking to various photographers, which will result in such photographers securing a lot of such business that they wouldn't otherwise secure.

Rule of the House

C. H. CLAUDY

"Is that glossy print ready for me?"

"Yes, sir, all but stamping our name on it." The receptionist prepared to put the embossed name of the photographer on the print she had in front of her on her desk.

"I don't want a name on it—I want to make a half tone of it," said the customer.

"Oh, I have to stamp it! It's a rule of the house."

In spite of the wishes of the customer, she put the print in the press and stamped it.

The customer drew a small pair of scissors from his pocket, cut the margin and the stamp off the print, and handed both to her. "Now you can put it in the envelope," he stated. "The stamped margin I give you for a souvenir."

Somewhat nonplussed the young lady put the print in the envelope for the customer.

"I wouldn't take it at all," he said, as he took it, "except that I have to have it today.

When I pay money for photographs I do not expect to have to pay also for the advertisement of the photographer, if I do not want to." He turned to go.

"Will you wait just a minute?" The customer turned. The photographer, who had overheard the conversation, was approaching. "I would like to explain to you," he continued, "that we put our name on our prints, not to be offensive to customers, but as a guarantee that they are all that they should be. We try to make the very best photographs we can, even a little better than they should be for the money. We are proud of our work. So we let it go out with our name."

"I can appreciate that," answered the customer. "But a print for reproduction is to some extent spoiled by having a stamp on it. It must either be retouched out, or cut off, or the cut made beneath a mask which cuts

off. I told the young lady that I didn't want the stamp. She insisted it should go on. I cut it off. The 'rule of the house' was satisfied but I am not. I ask you, is that good business?"


"It is not!" answered the photographer. "But the young lady was only obeying orders. From now on, however, her orders are slightly different!" He turned to the receptionist. "Next time, Miss Blank, that customer objects to a stamp, don't put it on. The 'rule of the house' is to have pictures bear our name, but there is another rule which is greater and more powerful—it is that we will always, when possible, give the customer just what he wants, the way he wants it."

And that was that. But what would have happened, had the photographer not been a diplomat and there to explain, would have been a forever lost customer, because of too lavish a following of a "rule of the house."

It is true that a photographer has a perfect right to make any rules he wants. He can rule that a customer must always wear only one shoe while being pictured, that all women must be pictured profile, or that the full price must be paid in advance of a sitting. There is no law to stop him. But how many customers will he get or keep under such foolish rules?

Photographers who stamp their prints with embossing presses have a first-class argument in favor of their so doing; they can say the name won't rub off, as pencil signatures do, and that wherever the print is admired the name must also be seen. And nine out of ten, perhaps ninety-nine out of a hundred customers, have no objection to the prints bearing the name—rather prefer it, in fact, as a hall mark of quality of goods. But to make it a rule which cannot be broken, to say that a customer must have the name whether he likes it or not, to insist on a right, what is really no more than an assumption, is all wrong.

Customers buy photographs. If they don't want those photographs to be marred with an advertisement—if they look at it



90-100

Here's a wide angle lens that has good speed, covering power, and a 90° angle.

The Series IIIa Extreme Wide Angle f12.5

Its definition and large circle of illumination can be utilized on a plate a size larger by stopping the diaphragm down, thus giving an angle of 100°. Priced within the reach of all.

Detailed information upon request.

WOLLENSAK

OPTICAL COMPANY
Rochester, New York U.S.A.

Perfect Negatives

AND HOW TO
MAKE THEM

By DR. B. T. J. GLOVER

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

Bound in paper covers, 72 pages,
60c per copy, postpaid

FRANK V. CHAMBERS

Importer and Trade Agent

636 S. Franklin Square, Philadelphia

Liberal Discount to Dealers

BOOKS ON PHOTOGRAPHY

PUBLISHED AND SOLD BY

FRANK V. CHAMBERS, 636 S. Franklin Square, Philadelphia

AMATEUR PHOTOGRAPHY

The Amateur Photographer's Handbook, by Frederick A. Collins, R.P.S. A complete exposition of practical photography from the simplest performance to work for transmission of photography by radio. Nothing is omitted which is essential to a thorough comprehension of practical photography. **Cloth, Price, \$2.50, postage, 15 cents.**

Burnet's Essays on Art—The standard work for beginners and advanced workers the world over. Adapted by every prominent art school and teacher. Treats three subjects: The Education of the Eye, Practical Hints on Composition, Light and Shade. 160 pages; 135 illustrations, handsomely printed on fine wood-cut paper; bound in art canvas. **Price, \$2.00. Postage, 15 cents.**

The Complete Photographer, by R. Child Bayley. New Revised Edition. This work deals with those aspects of photography which interest the amateur—his apparatus and material, and their use, the evolution of modern photography, pictorial and technical work, exhibitions and societies. This edition is revised throughout and the sections on the hand camera and on orthochromatic and color photography are completely rewritten. The illustrations are representative of the best pictorial work, and include a reproduction of an oil print in colors. 420 pages. **Price, cloth, \$5.00.**

Photography for the Amateur, by George W. French. An indispensable guide for the amateur—and written so he can understand it. Of exceptional value also to the experienced photographer for the purpose of frequently checking up on his methods and procedures. Study of cameras and lenses; correct methods to follow in every phase of Photography—lighting, exposure, developing, printing, mounting and enlarging. An entire chapter devoted to Making the Camera Pay. **Price, \$3.50.**

Photography for Beginners, by George Bell. This book is essentially for the beginner as its title implies, and the elementary principles of photography are fully discussed. It was written expressly to clear the road of the many impediments to the beginner's success. **Price, \$1.00.**

Practical Amateur Photography, by William S. Davis. One of the best books for the advanced amateur yet published. The student is told, not only how a thing should be done, but also why it should be done. The chapters on composition and the artistic treatment of special subjects are very valuable inasmuch as they are records of the personal experience of its author who, in addition to being an enthusiastic photographer, is at the same time, an accomplished painter in oils. The glossary and bibliography, together with a complete index, make the book a convenient source of reference. **Price, \$2.00.**

COLOR PHOTOGRAPHY

Bypaths of Color Photography, by O. Reg. Edited and with an introduction by William Gamble, F.O.S., F.R.P.S. A stimulating and practical book which points out useful and valuable paths of research and experiment in one-exposure color-photography, while detailing, and where necessary criticizing, the processes and results so far obtained in this field. The author is a practical photographer who has devoted many years of his life to the study of color-photographs and has originated many new ideas and ingenious forms of color-camera. 136 pages, illustrated. **Price, cloth, \$2.50.**

Practical Color Photography, by E. J. Wall, F. C. S., F.R.P.S. A complete and comprehensive working manual on this subject, a thoroughly practical work which gives little space to history and theory, but does contain practical working directions, including every detail of formula and manipulation, for every process of natural color photography which has any claim to practical utility or any theoretical importance. **Price, Cloth, \$3.00.**

MISCELLANEOUS

Camera Lenses—Including lenses used in enlarging lanterns etc., with some remarks on photographic shutters, by Arthur Lockett, 120 pages; 100 illustrations and diagrams. Every photographer who appreciates the importance of the camera lens will find Mr. Lockett's book a profitable investment. **Price, board cover, \$1.25.**

Cash From Your Camera, edited by Frank R. Fraprie, S. M., F.R.P.S. The only book on marketing photographs now in print. Instructions for preparing prints for market, information as to the various classes of buyers and the kind of material they want. An authentic and detailed list of the wants of all important picture buyers in the United States at the present time. A verified list of several hundred firms who are no longer in the market. **Price, paper, \$1.00.**

Optics for Photographers, translated from the original by Hans Harting, Ph. D., by Frank R. Fraprie, S.M., F.R.P. The writer of this book starts with the fundamental laws of the propagation of light and logically carries the reader through the principles of geometrical optics to a complete explanation of the action of all types of photographic lenses, and a description of their qualities and defects. Only the simplest mathematics is used, and this sparingly. **Cloth, \$2.50.**

Perfect Negatives and How to Make Them. Dr. B. T. J. Glover. A pamphlet of seventy-two pages concisely, but clearly setting forth details of manipulation, to effect negative production so controlled that the result may be correspondent to the intentions of the photographer. It is therefore of pertinent value to the pictorialist who considers the negative a means to a certain end and not merely the end in itself. **Price, 60 cents.**

Photographic Amusements, by Walter E. Woodbury. This interesting book describing many novel, ingenious, amusing and ludicrous effects obtainable with the camera, has been out of print for several years, though previous to that time it had passed through many editions and was one of the most popular photographic books ever sold. Reprinted with the original text and a number of new sections. 128 pages, 114 illustrations. **Price, cloth, \$1.50.**

Photography as a Scientific Implement. This book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is without doubt one of the most valuable photographic publications in print and one should be in the possession of every photographer. **Price, cloth, \$9.00.**

Stereoscopic Photography by Arthur Judge. A timely work on stereoscopic photography, inasmuch as there is a strong revival apparent of this beautiful art. Many inquiries are made for information on this subject, but nothing has been available. The submergence of the art during the last quarter of century naturally reacted upon the publication of books relative to this art. Besides the few books accessible are antiquated and so, of little use. This new publication is fully abreast of the great advance, and the student will find valuable information fully up to all the demands. **Cloth, \$5.00.**

LIGHTINGS

The Portrait Studio, Fourth Edition. A small book (5 x 7 1/4 inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here. **Paper, 75 cents.**

Towles' Portrait Lightings, by Will H. Towles, Lighting Expert and Director of the P. A. of A. Summer School. This new book on lightings which gives diagrams showing how the sitter, the camera, and the lights should be placed, is really a course in lightings in 44 easy lessons. Invaluable to the student in portraiture, as well as the seasoned portraitist. 37 diagrams, 44 illustrations, 103 pages. Your Photographic Book Shelf will not be complete without it. One lesson alone is worth the price of this book. **\$5.00, cloth.**

MOTION PICTURE PHOTOGRAPHY

Motion Picture Photography for the Amateur, by Herbert McKay, widely known authority on the mechanics of motion picture photography. The book contains 225 pages, generously illustrated and is being used as a supplementary text by The New York Institute of Photography. With the amateur in mind, the author does not go into complex detail, but has succeeded in pointing out most clearly the optical and chemical laws governing cinematography together with their practical application. **Price, cloth, \$2.50.**

Motion Picture Photography, by Carl L. Gregory, F.R.P.S. A usable standard treatise for either professionals or amateurs. Carl L. Gregory was formerly Chief Instructor in Cinematography, Signal Corps School of Photography, Columbia University, New York. He is equally well known in the Motion Picture field for his unusual ability as an author. Special chapters were contributed by Charles W. Hoffman and by Research Specialists of the Research Laboratories, Eastman Kodak Company. **Price, \$6.00.**

Moving Pictures, How They Are Made and Worked, by Frederick A. Talbot. New edition, completely revised and reset. Illustrated; 430 pages. A veritable encyclopedia of the moving picture art. Easily understood. To those who are interested it will open up a new field of work. It tells of the romances, the adventures, the great preparations of marvelous ingenuity and the hundreds of other things that go into the making of moving picture plays. **Price, cloth, \$3.50.**

PICTORIAL PHOTOGRAPHY

The Conception of Art, by Henry R. Poore, A.N.A. The reading of the man interested in art is beset by many counter opinions. This book, in its comprehensive view, seeks to supply him with the basic facts and principles upon which art rests and which must stand at the foundation of any art creed. It not only helps the reader to know what art is, but in its chapter on "Misconceptions in Art" proves how frequently the popular mind wanders blindly among current fallacies. These are later treated at length. Second edition; revised; 222 pages, 100 illustrations. **Cloth, \$3.50, postage 15 cents extra.**

Light and Shade and Their Applications, by M. Luckiesh. The present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce the varied results. The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training. A book the photographer has long desired, 135 illustrations, 10 tables and 266 pages. **Price, cloth, \$3.00.**

Photograms of the Year 1926, Edited by F. J. Mortimer, F.R.P.S. A record of progress in pictorial photography and a source of inspiration and pleasure, illustrated by the best photographs shown at the London Salon, the Royal and the leading exhibitions of the world. **Cloth, \$3.25; paper, \$2.25.**

Photography and Fine Art, by Henry Turner Bailey. This book treats exclusively of the artistic phase of photography. Its purpose is purely aesthetic. Nothing in it refers to the technical means or mechanical methods for effecting artistic expression. It presents clearly and intelligibly the principles of art and their application to camera practice, recognizing the features incident upon the use of the material and instruments employed. **Price, cloth, \$2.50.**

The Pictorial Annual of The Royal Photographic Society of Great Britain, 1926. The pictorialist, however richly endowed with the faculty of taste, would be hampered in expression, even of his individuality, did he not have means of comparing his work with others who are of high standing. Hence the value, indeed, the necessity of reference to what has been accomplished. In "The Pictorial Annual," one has conveniently arranged a selection of not only the most charming of the pictures exhibited but also of work which serves an educational purpose. Mr. Tilney has made a wise and useful selection, and besides, has added much to the value of the collection by his comments upon the pictures. **Paper, \$2.25; cloth, \$3.25.**

Pictorial Compositions, by Henry R. Poore, A.N.A. This book is recognized as the authoritative work published in English on the subject of Composition. It has maintained the cordial endorsement of the leading artists and critics of this country and of England, where it has had a continued demand. The book sets forth an analysis of pictorial processes, which, while of special interest to the artist and photographer, is designed also to aid the layman in his appreciation of the pictorial. Thirteenth edition; revised; 282 pages, 83 illustrations. **Cloth, \$4.00, postage 15 cents extra.**

Pictorial Photography: Its Principles and Practice, by Paul L. Anderson, E.E., lecturer of the Clarence H. White School of Photography. Every photographer who wishes to do more than merely "push-the-button," will find discussed in this volume the very points on which he wants helpful suggestions and definite instruction. It is written from a scientific standpoint, not too elementary on the one hand nor too ultra-technical on the other. **Cloth, \$3.50; postage, 15 cents.**

The Fine Art of Photography, by Paul L. Anderson, E.E. One of the best books on photography ever published and right up to the minute. 24 illustrations, 312 pages, cloth. **Price, \$3.50, postage, 15 cents.**

Principles of Pictorial Photography, by John Wallace Gillies. This well-known pictorialist has made a notable contribution to Art in Photography in this exceptional book. While he emphasizes that Pictorial Photography can not be achieved by any "multiplication table," he so clearly sets forth its principles that any photographer, amateur or professional, can see for himself just what makes a picture or, on the other hand, spoils it. Profusely illustrated. **Price, \$3.50.**

PRINTING

Perfection in the Pigment Process, Chris. J. Symes, F.R.P.S. A practical handbook, up-to-date, written by an expert in the process, clear, concise and eminently practical. A book indispensable to the worker with pigment. The entire subject is thoroughly gone into; all the difficulties attendant upon the method considered and nothing omitted or glossed over which is essential to successful result. **Cloth, \$1.00; paper cover, 60 cents.**

Print Perfection and How to Attain It, Dr. B. T. J. Glover. This little book of less than eighty pages is replete with valuable information not only for the beginner, but also for the advanced worker. It is intended to be supplementary to Dr. Glover's work on "Perfect Negatives," but it is complete in itself. Written in the same concise, clear manner, it gives instruction for production of the highest possible printing quality. **Cloth, \$1.00; paper, 60 cents.**

The Science and Practice of Photographic Printing, second edition, revised new subjects added, by Lloyd I. Snodgrass, B.S. The newest and most complete book on photographic printing—by a practical photographer of wide experience. Formulas and definite working instructions are given, together with a clear scientific explanation of the underlying principles. 304 pages, 53 illustrations. Bound in cloth. **\$3.00.**

REFERENCE BOOKS

Materia Photographica—A Dictionary of the Chemicals, Raw Materials, Developing Agents and Dyes used in Photography. By Alfred B. Hitchins, F.R.P.S., F.R.M.S., F.C.S., F.Ph.S.L., Member of Society of Motion Picture Engineers, Technical and Research Director Duplex Motion Picture Industries, Inc. 96 pages. It should be in the hands of every worker in photography. **Cloth, \$1.00, paper, 50 cents.**

Photographic Facts and Formulas, by E. J. Wall, F.C.S., F.R.P.S. This book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography. Indispensable to every photographer. It is handsomely bound in cloth, 386 pages. **Price, cloth, \$4.00.**

Wall's Dictionary of Photography, by E. J. Wall, F.C.S., F.R.P.S., edited by F. J. Mortimer, F.R.P.S., eleventh edition, revised and reprinted from new type. Invaluable reference book, classified as to subject; 800 pages. **Cloth, \$5.00.**

RETOUCHING

The Art of Retouching Negatives and Finishing and Coloring Photographs, by Robert Johnson. Johnson's Retouching has for many years held its place as the authoritative handbook on its subject. This new edition retains every practical feature of the original edition, with many additions by the two leading experts in this field—T. S. Bruce and A. Braithwaite. A simple, practical course of instruction in Retouching, Finishing and Coloring Methods. **Price, \$2.50.**

Practical Retouching No. 9—Edited by Frank R. Fraprie. If you want to learn retouching from the very beginning; if you want to learn every method of retouching; if you want to learn the most approved methods of retouching of today, including the use of the retouching machine, then be sure to get this most complete guide. **Paper, 40 cents.**

Retouching and Finishing for Photographers by J. Spencer Adamson, in 124 pages the author has packed with principles and methods evolved from 25 years, practical experience and wide research. You can learn the art of retouching and finishing with this book. **Stiff paper cover, \$2.00.**

Published and Sold by

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

that way—the thing to do is to let them have their pictures without a mark. The customer showed how foolish the custom becomes when it is read as a rule, by the use of his scissors. He got what he wanted, in spite of the rule, together with the feeling that he was being treated with less consideration than he should have had. The satisfying of the “rule of the house” did nothing for either photographer or customer; it didn’t keep the name on the picture, and it peevd the customer.

All rules except “the customer is always right, and must always be pleased,” are made to be broken. Tact says when to break it. If a receptionist hasn’t tact, she had better go somewhere and find a job in which tact is not an integer.

If the readers who honor this page with their attention have any hard and fast rules, it might be a good plan to ask the young ladies who enforce them whether they regard them as breakable, or as the laws of the Medes and the Persians!



ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

ALVA C. TOWNSEND, PRES.
226 S. ELEVENTH ST.
LINCOLN, NEB.

CHAS. AYLETT, 1ST VICE PRES.
96 YONGE ST.
TORONTO, ONTARIO, CAN.

D. D. SPELLMAN, 2D VICE PRES.
4638 WOODWARD AVE.
DETROIT, MICH.

JOHN R. SNOW, TREASURER
728 S. SECOND ST.
MANKATO, MINN.

J. W. SCOTT, CHAIRMAN COMMERCIAL SECTION
205 W. FAYETTE ST., BALTIMORE, MD.

PAUL E. TRUE, CHAIRMAN N. P. E. C. BUREAU
600 W. 178TH ST., NEW YORK, N. Y.

L. C. VINSON, GENERAL SECRETARY, 2258 EUCLID AVENUE, CLEVELAND, OHIO

News of the Convention

One of the big features of the Forty-fifth Annual Convention of the P. A. of A. will be the inspirational addresses. These addresses are especially designed to bring home to the members of our profession the importance that photography has to the every-day life of every man, woman and child, as well as the part that it is taking in the betterment of world conditions. Speakers have been selected who, because of the position they hold and their wide knowledge and acquaintanceship with world events, are particularly able to speak authoritatively on these subjects.

One of the most interesting speakers that we will have will be Robert H. (“Bob”) Davis. Mr. Davis will give the main address at the opening of our Convention. Mr. Davis has a national reputation as an editor, publisher, speaker, author, dramatist, and as a photographer. He is listed as one of the three most popular after-dinner speakers in New York City.

It is difficult to list all of his talents. Mr. Davis was Editor-in-Chief of all of the Frank A. Munsey publications, including *Munsey's Magazine*, for twenty-five years. During this period, he is credited with having discovered many of our highly-paid famous fiction writers. Among his finds are Mary Roberts Rinehart, Montague Glass, Zane Grey, James Oliver Curwood, Ben Ames Williams, Dorothy Canfield, Octavius Roy Cohen and many others. He also has included among his friends in the literary field such notables as Bret Harte, O. Henry, Mark Twain, Richard Harding Davis, Stephen Crane, Henry Harland and other celebrated writers.

Mr. Davis, at the present time, in addition to his duties with *Munsey's Magazine*, is also Director of the New York *Sun*, one of the largest and best-edited newspapers in this country.

In connection with his publishing experience, he has come in close contact with the

photographer and has bought and used many thousands of dollars' worth of photographs. In addition to all of this, Mr. Davis is a photographer of note. As a hobby, he has made a great many remarkably interesting portraits of his literary friends and acquaintances. These portraits will rank with the work of many of our best photographers.

Mr. Davis has been invited to have a special exhibition of his work at the Convention and will use the photographs to illustrate his talk as well.

The photographers who have the good fortune to listen to Mr. Davis will hear one of the finest talks on photography. On account of Mr. Davis' wide knowledge of photography, as a user and a producer, as well as his experience as editor and publisher, he will give the photographers one of the most forceful and dynamic talks that has ever been delivered at any Convention of the P. A. of A.

An Interesting Meeting

Thursday night, April 28th, the second meeting of the New York Convention Committee was held at the Hotel Pennsylvania, with one hundred per cent of the Committee in attendance. Secretary Vinson reported that the program was tentatively completed and was only waiting for the official acceptances of two or three of the speakers. The program as outlined was officially endorsed by the Committee.

Harry Fell, of the Eastman Kodak Company, who was in attendance, reported that the program, in his opinion, was the finest that the Association had ever had.

The speakers who make up this program will be announced each week in the trade papers.

The plans for publicity for the Convention have gone over thoroughly. The Secretary announced that fifty thousand envelope enclosures were being distributed each month by manufacturers and stock houses throughout the country. The next piece of mailing that goes out will be a personal invitation from President Townsend to attend

THE HOUSE THAT SHIPS PROMPTLY

June Business will be Good

You need the right kind
of mountings to help that
business along.

Gross Mountings

are everything that good
mountings should be.

We ship promptly.

At Your Service



the Convention, which will be mailed to every photographer throughout the United States and Canada.

A big three-color broadside, 19½" x 25", is in process of preparation. This broadside will give a complete list of all of the speakers on the program, together with their photographs, in addition to all of the authoritative information on the Convention arrangements. The program will be illustrated by some very remarkable night photographs of New York by John E. Garabrant, as well as some photographs on historical subjects by Lajaren a'Hiller.

The most unusual humorous map of the United States has been drawn especially for this broadside by Stacy H. Wood. Mr. Wood is known as one of the finest humorous illustrators in New York. The map shows the photographers heading for New York from all over the United States. Some

are coming by aeroplane, some by prairie schooners, and others by flivver, submarine, and on foot.

Word has just been received that a collection of one hundred prints is being formed by photographers of Australasia for the picture exhibit. Pirie MacDonald reports that acceptances have been received from most of the photographers who have been invited to exhibit in the collection of twenty-one of the world's greatest portraitists.

Winona School

Very nearly fifty registrations have been received for the Post-Graduate Course. In addition, registrations are being received daily for the regular course. According to the present outlook, Winona School will have the largest attendance in 1927 that it has had for a number of years.

The Nebraska Convention

The second annual convention of the Nebraska Photographers took place in April in Grand Island, a thriving city of some 15,000 people. The attendance, about one hundred members, would have been larger, but for the condition of the roads, badly damaged by the recent heavy rains, but there was nothing lacking of interest in matters discussed and demonstrations made.

The sessions of the convention were held mostly at the Hotel Yancey, though the Leschinsky Studio, whose proprietor has a pioneer record in the profession, offered heavy drawing attractions.

Interesting discussions were had upon the topics of posing subjects, lighting, coloring of prints, business methods and advertising.

Julius Leschinsky, in the photographic business for forty-one years in Grand Island, told of his early struggles in making the grade, and referred to the early days of photography when the "silvering" of paper was done at 6 in the morning in preparation for the day's work.

His advice as to professional matters,

business methods, showcase and window displays were valuable, judging by the interest his remarks commanded.

Considerations of reception rooms and allied matters were presented by Miss Susie Phifer, who has evidently mastered subjects of that nature.

J. A. Austin advocated one-half or full-page advertising, when done at all, and strongly stressed strict truthfulness in the make-up of such displays in the public prints.

At a reception in the art rooms of the Leschinsky Studio, the president of the local Chamber of Commerce and the Society's secretary exchanged felicitations. A banquet topped out a most successful convention.



To tell a development print in black and white from a carbon or a platinotype, put on the corner a small drop of strong mercury bichloride solution. The last two processes will not bleach.

Birthdays of Celebrities

J. Walter Miesse, of Lancaster, Penna., celebrated his birthday on May 15th. Congratulations and best wishes, Mr. Miesse, and may you have many more to celebrate.

Congratulations, Richard T. Dooner, on your birthday, May 19th, and we wish you happiness and success on this and future anniversaries.

Well, Dave, we extend our sincerest felicitations to you on the anniversary of your birth, May 22, 18??—What did you say the year was? Oh, well, what's a few years between friends? Dave, by the way, is none other than David B. Edmonston, of Washington, D. C.

W. O. Breckon, otherwise known as "Breck," celebrates his natal day the 28th of May. No, we won't tell the year, not that Bill would care, but it just doesn't seem ethical to us to give away secrets.

There is another "Pittsburgharian" who celebrates his birthday in May and that is R. W. Johnston, of the Trinity Court Studios. Congratulations and best wishes, Friend Johnston, and we hope that you will celebrate many more of them.

The last birthday in May that we have any record of in our files is that of the genial and well-loved Clint Shafer, New York representative of the Hammer Dry Plate Company—on the 31st, please. No "Applesauce," Clint. We DO wish you the happiest and most successful of birthdays, now and forever.

AS WE HEARD IT

The H. A. Huber Studio, at Hamilton, Ontario, sustained considerable loss when a blaze, starting in the developing room, spread rapidly through the studio.

The Photographers' Association of Eastern Tennessee held its regular meeting and banquet at the Farragut Hotel, in Knoxville, on April 15. The program was arranged by J. E. Thompson. "Nuff said." We know then that a good time was had by those in attendance at the meeting.

Will Towles has a close second when it comes to jumping around, and that is Harry De Vine. We don't ask where Harry has been—we ask where hasn't he been. Well, when anyone has the knack of clearly outlining the various phases of commercial photography as Harry, we are not at all surprised that he is much in demand.

It is with much regret that we write the notice of the death of Lee Austin, well-known and admired manager of Reimers Photo Materials Co. Mr. Austin died at his home, after an illness of only three days, at the age of forty-four. He was manager of Reimers for twelve years and admired and respected by his friends and those associated with him in business. He was a member of the Milwaukee Athletic Club, Association of Commerce and other societies and organizations. Mr. Austin was buried with Masonic rites. To Mrs. Austin and the other members of the family we offer our sincere condolences.

HOLLISTON PHOTO-CLOTH

For Backing Photographs

Holliston Photo-Cloth is self adhesive and is furnished in standard sheet sizes. No cutting of cloth, or slow, mussy pasting necessary. Prints backed with Photo-Cloth are flexible yet firm and they will not curl or fray.

Samples and prices on request

The HOLLISTON MILLS, Inc., NORWOOD, MASS.

Boston

New York

Chicago

St. Louis



LEARN PHOTOGRAPHY

BETTER POSITIONS " BETTER PAY

Many opportunities are now open to ambitious men and women. For 31 years we have successfully taught

PHOTOGRAPHY Photo-Engraving and Three-Color Work.

Our graduates earn \$35 to \$100 a week. We assist them to secure these positions. Now is the time to fit yourself for an advanced position at better pay. Terms easy; living inexpensive. Write for catalog TODAY.

Illinois College of Photography, Box B. P. 543 Wabash Ave., Effingham, Ill.

Perfection in the Pigment Process

CHRIS. J. SYMES, F. R. P. S.

A practical handbook, up-to-date, written by an expert in the process, clear, concise and eminently practical. A book indispensable to the worker with pigment. The entire subject is thoroughly gone into; all the difficulties attendant upon the method considered and nothing omitted or glossed over which is essential to successful result.

Paper cover, 60 cents; cloth, \$1.25

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia



KAN-RITE

the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And you will get it—all of it, less a small refining charge, if you send Silver residues of every description to

KANTRO REFINING CO.

PORTAGE, WISCONSIN

KAN-RITE

for sale by all dealers

AS WE HEARD IT

Albert Peasley, formerly of Portland, has bought the Issott studio at Medford, Ore. The studio will trade under the name of "The Peasleys."

Eula McKee, of Flemingsburg, Ky., is installed in his new well-equipped studio, handling both portrait and commercial work. We wish Mr. McKee success in his new place.

Drucker & Baltes, of New York, have just taken out a new long-term lease on the second floor of the building which they have occupied for some time at 106 West 42nd Street.

James McCormick, formerly of Rhode Island, a veteran of the World War, recently opened a studio in Windsor, Colorado. We wish Mr. McCormick success in his new undertaking.

J. E. Wornson for many years conducted a studio in Brookings, South Dakota, but has recently moved to Pipestone, South Dakota, where he has opened his new studio, the "Novelty Photo Shop."

"Postie," otherwise known as B. W. Post, of Peoria, Ill., was unanimously re-elected president of the Illinois Division of the Master Photo Finishers of America, at their recent Convention in Decatur. Step on it, "Postie," and pep up those meetings. We're backing you to do it.

We congratulate Charles Lawrence, president of the Lawrence Photo Supply Company, of Wichita, Kansas, on the recent anniversary of his fifty years in business. Mr. Lawrence, in 1877, established an exclusive drug store, adding to it in 1888 a line of photographic goods and carrying the two until 1900, when he disposed of the drug business. Since that time, he has conducted one of the finest photographic supply houses in the State of Kansas.

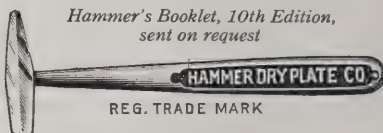
That Man Gale, of York, Nebraska, is surely branching out. Of course, *he* would. Mr. Gale has been one of the studio owners who have taken advantage of the P. A. of A. Traveling Loan Exhibits and has made their appearance at his studio a talked-of affair. In connection with the exhibits, it has been Mr. Gale's custom to hold a reception and serve tea, making a real gala affair of the event. Now we receive word that Mr. Gale is opening a new studio in Aurora, Nebraska. The studio at York will be closed during general renovation and repairs. Success to Mr. Gale in his new studio.

The Fox River Valley Photographers' Association held a meeting at the studio of Sid Steffens, Green Bay, Wisconsin, April 21. G. A. Malmé, president of the Wisconsin Photographers' Association, stole enough time away from Racine and his numerous activities to attend the Fox River Valley meeting. We understood Gus gave the members a brief outline of what to expect in the way of photographic celebrities on the program of the Wisconsin Photographers' Association Convention the 17th, 18th and 19th of May. A. A. Miller son of Henry S. Miller, of Fond du Lac, is president of the Fox River Photographers', so we feel assured that the meetings of this Association are wide-awake, friendly affairs.

**SPEED
FOR
BETTER
RESULTS**

HAMMER PLATES

with shortest exposure and least effort, produce negatives of highest quality. Speed, Uniformity and Brilliancy are their Chief Characteristics. Coated on Extra Selected Photo Glass.



**HAMMER DRY PLATE
COMPANY**

Ohio Ave. and Miami St., St. Louis, Mo.
159 W. 22nd St., New York City

Save 25% to 60%

On Slightly Used

Cameras, Kodaks and Lenses



Our Bargain Book and Catalog contains things that the professional and amateur photographer needs.

**SEND AT ONCE
FOR YOUR COPY**

You will find the most up-to-the-minute Cameras, Lenses, and supplies of every description,

both used and new, listed therein at startling reduced prices. Thousands have been pleased with our Bargains and business methods. We can do the same for you. Every item is guaranteed and a

10-DAY FREE TRIAL

is granted, after which time, should the outfit prove unsatisfactory, same can be returned and your money will be refunded. Can anything be fairer or squarer?

CENTRAL CAMERA COMPANY
112-M, South Wabash Ave., CHICAGO, ILL.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.
Countries in the Postal Union, \$2.50. Single copies, 5 cents.
Subscriptions received by all photographic dealers in the United States and Europe.
Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1033

Wednesday, May 25, 1927

Price, 5 Cents
\$2.00 per Year

CONTENTS

Editorial Notes	643
Illustration—Bronze Medal—Architectural; Middle Atlantic States Convention	645
Receptionist—Miss I. Deal tells about Selling with Portfolios (by the Sphinx)	646
Illustration—Bronze Medal—Advertising and Selling; Middle Atlantic States Convention	647
Photographic Retouching	651
Exposure and Tone	652
Meeting of Women Photographers	653
"The Early Bird"	654
Business Opportunities (Frank Farrington)	655
Accounts to Friends (C. H. Claudy)	656
Legal Department—Two more Checks that Went Wrong (Elton J. Buckley)	658
Diffusion Effects in Photography (Ray Filter)	660
The Tar Heel Photographers	665
We Heard It	666

Editorial Notes

Reduced Railroad Fares

For the National Convention to be held in New York City, July 25 to 28, the railroads have made a special convention rate of a fare and one half. In other words, buy a straight ticket for New York and ask the ticket agent for a certificate for the photographers' Association of America convention. You have this certificate endorsed at the convention, then take it to the railroad ticket office and they will sell you your return ticket for home for half price. Keep it in mind and don't forget to ask for the certificate when the time comes. The certificates will be ready on or about July 23.

The Educational Value of Pictures

When considering methods of teaching, educators are of one mind on the subject of the necessity of gaining the child's attention.

The personality of the teacher, tact, patience and an appreciation of the child's point of view, weigh much in the schools, but the interest and attention must be gained.

Books, however well-written, are abstractions, and to aid in the comprehension of topics, our school literature of the lower grades is profusely illustrated. Children will pay more attention to an illustrated subject than to one simply offered in cold type.

It is the opinion of educators that photographs, as reproduced in half-tones, out-value wood cuts, because of the greater appeal of the photograph which represents the real thing and not a draftsman's idea of it.

Advancing along these lines, motion pictures relating to subjects of study, considerations of health and behavior, are now coming into use in our public schools, and are regarded with much favor.

The educational value of motion pictures in courses of geography and hygiene, for example, is known as a means of reaching the child's understanding.

Hot Air

We must not be surprised that the highly organized engineers of the Radio Corporation of America periodically turn out some new stunt, however much we may be astonished by the nature of the invention itself.

The latest trick they have turned may briefly be outlined as a device for receiving pictures sent by radio and at the same time enlarging them to nine times their original size.

The basis of the process is the use of paper so sensitized that hot air will turn it black. A blast of hot air plays through a fine jet on the paper at the receiving end. A jet of cold air controlled by radio signals transmitting the desired picture by the usual radiograph process, modulates the hot air, producing the shading in the received picture.

The advantage of magnifying photographs sent by radio is that, when the picture is reduced again to normal size, its details sharpen.



Aerial Photography Today

The vital rôle of aerial photography during the war is well-known, but the art of making permanent records from the air is of quite recent development.

Automatic cameras are now sighted by eagle-men, who brave all weathers, trusting their lives to the smooth running of machinery, and often facing the peril of a forced landing in the wilds.

Maps are made in mosaic of entire cities from the air, revealing at a glance solutions of difficult problems of traffic and municipal planning. Forest lands are mapped, charting vast areas, showing the count of trees and even the character of the timber.

Data relating to the planning of industrial plants, right of way of power lines, charted fire hazards and golf courses are secured.

Airmen have, with their cameras, penetrated remote and unexplored regions, bringing to light vast resources of unused power and wealth.

A big story comes from New York: A mapping plane on the way to work crossed the Hudson River. Its automatic camera was functioning at the time, and when the film was developed, one of the photographs disclosed two submarines nestling beneath the waters. The Chief of the Brooklyn Navy Yard replied to an inquiry by telephone saying he hadn't lost any undersea craft; all his'n were accounted for.

The pictures certainly indicated submarines—naval sharps said so; but how they got there and what their mission was, no one could guess. Possibly they were rum runners. The Government booze chasers were notified and a small armada hastened to the spot, but they found no prey. The mystery is still unsolved, unless it be assumed that the thirsty of Manhattan are partly supplied by a smart submarine service. Considering the price of prime pre-war stuff, this solution of the question may not be altogether hokum.



Photo-Electric Cells

The photo-electric cell, of which much mention is made in radio and electric circles, is not directly a photographic instrument. In this sense photo means light and not photography itself. Photo-chemistry concerns chemical changes induced by light, whereas photographic chemistry is more properly the term for chemical changes particularly applicable to the art of photography itself.

The photo-electric cell is a special vacuum tube which is extremely sensitive to any change in the intensity of the light which impinges upon it, due to the fact that the internal resistance changes with the light energy. This property can be applied in many ways, as in the automatic turning on and off of flashing harbor beacons, for transmitting pictures by wire or radio, for talking movies, or improved methods of making phonograph records or for accurately matching colors as in the almost magically acting automatic cigar sorting



TRINITY COURT STUDIO

BRONZE MEDAL—ARCHITECTURAL

Middle Atlantic States Convention

machines, which put all cigars of one tint together.

The last refinement in the potassium cell is known as the thermionic microammeter, having a scale reading of a tenth of a millionth ampere. The current consumption of a 40-watt lamp is shown to be 200 billion times the current represented by one scale mark.

The difference between the photographic plate and the cell is that the plate retains the differences between light and shadow in the object photographed, which latent image is developable as a record. To show the changes in intensity of light by means of a detector like the photo-electric cell, recording photographic instruments of the oscillograph type may be used to trace light-graphs on sensitive photographic material, just as electro-cardiograph and other records can be made.

Methods of Collecting Vary

If a monthly statement fails to persuade a delinquent patron to come across, send him another. If that fails, send a professional collector after him. That being no good, try some process of law, provided the game is worth the candle, but under no circumstances should you employ the method of a Camden, N. J., photographer who made up some enlargements for a lady. When she called for them, an altercation followed; she said they were not as he had represented they would be.

Whereupon he shoved her into a little side room in his studio and locked her up until she should change her mind.

Rumpus, screams, police, magistrate.

Friends found \$300 bail so that the temperamental camera man could get home to his supper. Last reports indicate that the case is yet unsettled.



MISS I. DEAL TELLS ABOUT SELLING WITH PORTFOLIOS

It rejoices our heart to print and comment upon a letter such as the following message from Michigan:

Dear Madam: I should very much appreciate a criticism from you as to the probable value of my plan, which I made after reading your article of March 16th.

(A) Prepare one hundred sample sets of four prints each, 7 x 11, tinted border, one print in each set in a folder, and all four enclosed in an exceptionally attractively gotten up 8 x 12 enclosure.

(B) Have these sets distributed to actual prospects, that is, to have a well-bred young lady call at the homes in the residence sections, making a list of all the young children, and leaving a set wherever there is a possible sitting, but making

no effort at this contact to make appointments.

(C) Follow with a typewritten letter the following day, explaining the value of the At Home Child Portraiture, and offering a special inducement for a very short time.

(D) Have the young lady retrace same route, making appointments and collecting sets.

I shall greatly value your opinion regarding the probable outcome of such a campaign, and also any suggestions tending to insure its success.

MICHIGAN.

Your plan sounds perfectly feasible and absolutely sound and dignified. In the instances we know of where a similar pro



CARLO LEONETTI

BRONZE MEDAL—ADVERTISING AND SELLING

Middle Atlantic States Convention

gram has been carried out, it *has never failed*. Our principal general suggestion, before we take up the points in detail, is that such a plan, to be successful, must be conscientiously carried out day by day, rain or shine, busy or not busy. There must be so many sets distributed per day, with no excuses accepted in lieu of performance, no matter how distant the section to be covered. The mail or telephone follow-up must be attended to without fail the following day or the day after that. Then, when you decide upon the correct time for the one who left the pictures to go round and collect them and book appointments, if possible, each day's lot must be collected on that day and not run over into the following day. If we seem to lay too much stress upon this perfectly obvious point, it is because so many healthy ideas have been discarded as worthless because they had not been given the fair trial of absolute fulfillment of the obligations involved in their working out.

Photographers seem to be divided into two classes, those who are glad to try schemes which other photographers have found successful, and those who look them askance for the very same reason.

As we said before, this plan has been successfully used by others, but your adaptation of it is your own, and we compliment you upon it, and feel certain of its success if faithfully carried out. We believe that you, like many others of us, have learned the lesson that any sales promotion plan must be adhered to to the letter to bring results according to the law of averages, which always works for us when we do our part.

Now, then, let's get down to the old familiar brass tacks. First of all, you plan to have the prints collected by the same person who distributed them, and this is wise, because that person has already formed some concept of the people living there and their probable degree of sales resistance. You realize that when the system has been working for awhile, the agent will be dis-

tributing and collecting in the same day. Can this representative, then, handle a hundred sets, which means contacting two hundred sets a day, half going out and half coming in? We are inclined to think not. It seems to us that about thirty-five sets is the outside number to which she can pay proper attention under all conditions, and it is better to select a number that can be handled invariably than one that is liable to change and delays.

You may have planned to distribute and collect on alternate days. This seems to be a poor economy, because the hours in the day in which it is recognizedly difficult to see the "lady of the house" can be usefully employed in distributing, in which end of the game it does not make so much difference if one can get no further than the maid. This alternating of duties in the same day requires careful mapping out of your sections and streets, and we have to allow a little time at the beginning or end of the day for your conference with the representative along these lines. That is another thing—your daily contact with the representative. It is essential, as you doubtless know from dealing with your other outside solicitors, if you use them. A salesman or woman needs a lot of encouragement and listening to, but it pays us large dividends, so we do it cheerfully and as a part of the day's work.

Why do you prefer a young lady as your representative? This agent will deal almost exclusively with the women, and young or old, they like to talk to a man, in business as socially. Perhaps a woman can talk more sympathetically about their children, and will be more conscientious about carrying out each detail as she is told to do it, but the balance on the other side of the scales is the man's appeal to the woman buyer—I mean this in a quite impersonal sense, as you understand—and his greater endurance and ability to carry a heavier weight without loss of strength or dignity. You know, this bundle of even thirty-five sets of prints, in the size you have selected, and which seem

us ideal for the purpose, will be both heavy and bulky. If you do use a woman, it might pay you to try out the scheme of having a boy messenger accompany her just to carry the load. This will save her fatigue, and if you can dress the boy in a sort of uniform, with a cap something like that worn by the Western Union messenger boys, it will add appreciably to her prestige and gain for her admittance to homes possibly closed to her otherwise. Perhaps the expense would be too great; but, as we remember your city, we believe it would be quite possible to secure the services of a half-grown boy for a sum that would be small to you and large to him, especially at the school holidays soon to come.

The number, size and arrangement of the prints, as planned by you, seem splendid to

One suggestion, if you do any work of half-grown-ups at all, include one picture of a woman or man. The greater number among those of children, your point of standing out as a child photographer will not be lost, and you will be more likely to get a chance to take mother's picture, too, when you go on that home sitting. Another point, if you do Home Portraiture exclusively? If you don't, I wouldn't feature it to the exclusion of studio sittings, for there are a number of people who would prefer going to a studio, and you don't want to lose them necessarily nor sell them on one idea if they have the other. Takes too much time, besides, as we said, you do not do studio work.

Now, about the price. By all means have *regular* prices of those prints put in a conspicuous place on the pictures, for then your special price, offered in the follow-up, will have real significance. Your idea of offering this special price for a limited time only is, of course, the only practicable way to carry on your plan of campaign. The whole thing is splendid advertising as well, and each person with whom pictures were taken should go right into your general mailing list.

Sometimes, people will refuse to tell your

representative whether there are children in the family or not. In those instances, she should leave the set of samples anyhow; because, in the first place, if there were not children there, the easiest and quickest thing to say would have been "no"; and, in the second place, on the remote chance that there really are not children in the family, you can, nevertheless, afford to leave the set because, at the worst, they will probably tell others of the experience, and the others may have children.

Consider the possibilities of a telephone follow-up instead of a letter. If your community has been "done to death" on the telephone, as is the case with many other cities, we would not advise it. Otherwise, it often affords you an opportunity to say more than is possible in a letter. Your letter, by the way, will be more valuable if very brief. A mention of the special price is the point. You might imply that it is wonderful that the pictures of such an artist as yourself could be had at such a price, but we suggest caution in making that point. You can be assured, but modest, too. In this connection, they tell an interesting story of Richard Harding Davis and John Kendrick Bangs, which is surely characteristic of their styles of procedure.

John Kendrick Bangs arrived at a hotel in a certain city one day to find that the signature last recorded on the register was: "Richard Harding Davis, Wife, Maid and Valet." Bangs looked at it, smiled, and scrawled below it: "J. K. Bangs and valise."

We wish you much success with your scheme and feel perfectly sure of a splendid outcome.

Little Miss I. Deal approached Mr. Blank the other day with a return postal card in her hand.

"What now?" he asked, smiling.

"Look," she said, with much enthusiasm. "Here is an advertisement from a place selling raincoats, and the return part of the postcard is an order blank, already addressed, that one just fills out quickly and mails. Is there any reason why we couldn't

use the same plan for an appointment card? On one side we could write a brief, dignified paragraph to offset the cheapness of this method of advertising. We could say briefly something to this effect:

This blank is submitted for your convenience. Simply fill in and mail back to us the return postal appointment card, and our services will be at your disposal at the time you find most convenient.

"That simple paragraph, centred neatly in the middle of the card, and followed only by the name and 'phone numbers of our studio, should obviate any irritation.

"On the other card we could run something like this:

I would like an appointment for a
(Home) (Studio) Sitting for....per-
sons on the.....of.....
at.....(A. M.) (P. M.).

Call me up to verify this appoint-
ment. My 'phone number is.....

"Signed,

M.....
.....

"A studio that made speculation sittings could run a footnote, marked with a star, to that effect. We might run a note, saying, 'Cross out bracketed words that do not apply,' or if you think that form is not clear enough, it would be easy to concoct a better one. I do not submit this as the finished product—merely for the idea."

Mr. Blank smiled again at her enthusiasm.

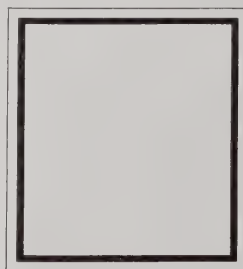
"Its cheapness recommends it," he agreed, "and we will try it out just as you have planned it. I wonder, though, if the idea is not worth investing a bit more money and enclosing a better quality card in a short letter. Let's try the double postcard on one mailing list of 5,000, and a more expensive get-up along the same lines on another list of 5,000, and see how we come out."

To which little Miss I. Deal gladly agreed and scurried off to get the copy ready for the printer. There is an ironclad rule in the

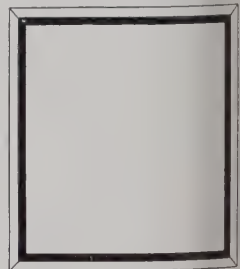
Blank Studio that an idea, once conceived and passed upon, is to be put into tangible form as soon as is humanly possible—usually before the sun goes down on that very day. Miss Deal, by the way, is firm friends with the printer who puts together the Direct Mail jobs for the studio, and she finds this friendship invaluable. For instance, if a certain piece of Direct Mail looks a bit flat and uninteresting, she knows that it may not be the copy at all, but the way it is laid out, or the types used. Naturally, she knows little or nothing of types or lay-out, but she also knows that she has a friend who does, so she promptly enlists his sympathetic co-operation in suggesting changes. Her attitude of respect for his superior knowledge along these lines and deference to his views saves the Blank Studio many dollars in a year, for she gets, without charge, countless corrected proofs and changed or remade cuts galore. The printer takes pride in the finished product and the Blank Studio has clever and characteristic Direct Mail enclosures.

Speaking of mail reminds us of the silhouette at the upper left-hand corner of the writing paper of our friend from Michigan, whose letter you have just read. Wish we could reproduce it for you, but our promise to keep names and cities secret prevents. One thing did strike us, though, that there can be no objection to our passing on.

The enclosure around the silhouette consists of a three-point rule within a one-point rule, or, in simpler language, a very black line within a lighter black line. This makes a very good finish and sets off the little sil-



A



B

houetted picture beautifully. It occurred to us as we admired it that the general effect was so much that of a picture frame that it only needed the addition of little diagonals at the corners to complete the illusion.

Mr. Michigan may not care for our idea at all, but someone else may find that it sets off that corner cut advantageously, so we have included it.

One thing that always interests us photographers is the other fellow's stationery. Often it is attractive, as the silhouetted bit we have just praised, and other times we see things that could be greatly improved. If we had the courage to tell the writer our views, we might be able to help him to increase the selling power of his letter paper one hundred per cent, but because we are

afraid he will be offended or because we lack the real spirit of coöperation, we ignore the opportunity.

Coöperation—the big word we are just beginning to comprehend, as witnessed by our National Advertising Campaign. We think so much of that campaign that we set it in capital letters!

A speaker at a banquet, at which every previous would-be orator had stressed and hammered on coöperation, rose when his turn came and said:

"In all my life, I have seen but one example of 100% coöperation. That consisted of a baseball game in which the Ku Klux Klan played against the Knights of Columbus, the ump was a Methodist minister, and the proceeds went to the Jewish Federation!"

Photographic Retouching

"Retouching is a branch of photography which has never had the careful study or recognition which it deserves," according to Miss Mathilde Lamor, who, after 25 years with one studio in Philadelphia and added experience as a free-lance, can speak with authority. "It is work which should appeal to the trained artist, especially to one interested in portraiture, because it offers many opportunities to exercise talent and training on a business basis. Some may call that commercializing one's art but others, recognizing the beauty in modern photography, will appreciate the opportunities.

Photography has been revolutionized since the development of moving pictures. If you will compare the best amateur snapshot with a fine piece of professional work, the difference will be no greater than that between the work done now and before the movies advanced the art. In the matter of lighting alone, the methods and consequent results are astonishingly different. Formerly we depended entirely upon old sol, now sunlight is seldom considered. Artificial lighting is the great aid to atmosphere and character in portraits by photography.

How does all this affect the retoucher's art?

With more skill exercised in the taking of pictures, there is undoubtedly less for the retoucher to do, but more careful work is required. Finer changes are needed; therefore, skillful retouching is required.

In the matter of home portraiture, which is now so popular, one can readily see where the retoucher's work is necessary. The home-setting is seldom entirely satisfactory as part of a photographic composition. I remember one particular home group which was beautifully done, but to get the desired effect, it had to be taken where an ugly chandelier marred the picture until we spotted it out.

Home portraiture calls for etching, too, that lights may be properly subdued and the picture given atmosphere.

Then again, people are not usually satisfied with their own appearance in a picture. Men, I should say, are more particular than women. The necktie is a frequent cause of displeasure. 'Why did I wear that tie?' is often heard when proofs are shown. The retoucher can change the tie with little trouble. The mouth and the nose come in

for much criticism, and it is decidedly an achievement of skill when the retoucher can change those important features without spoiling the likeness.

But how must one go about becoming a retoucher? I got my preliminary training from my father who was a successful portrait painter. Today, there are a number of excellent schools where retouching is taught systematically; yet, I feel that the young artist who would become a retoucher should first of all become familiar with photography in all its branches. Go into a school of photography, work at anything and everything that helps you to learn about the camera, and then begin to work on negatives.

The Advantages of Free-Lancing

A studio position as a retoucher, under a definite salary, has its advantages, but it is a strain. Free-lance work, done at home, for several studios—one is not apt to need connections with more than two—leaves the artist more freedom.

There are rush periods and dull periods in the work, but during the slack season, if a vacation is not necessary, it is often possible to 'fill in' as a receptionist or in the finishing room and thus gain added experience.

A complete retoucher's outfit can be bought at any stock dealer's at a nominal price. Have the retouching desk placed in a north light, since the advantages of evenness and diffusion are obtained by a north light. When placing the negative on the easel, do not have it come in close contact with ground-glass, otherwise the grain of the ground-glass will cause confusion and annoyance; have at least one-half an inch of space between. Screen off every ray of light possible from all sides save that which reflects through the negative. Use a looking glass as a reflector or, if this be too strong a light for the negative in use, substitute a white cardboard.

Use a mahl-stick, that is, a piece of wood about two feet long and about an inch wide.

It affords a rest for the hands and gives the fingers free play resulting in a lighter touch.

Disgruntled Clients Satisfied

The work affords many opportunities to meet interesting people. I always try to meet my subject, to study her face and learn something about her before I attempt to retouch a photograph. Naturally, that is not possible nor practical for the beginner but it is one of the compensations that come with advancement in the art.

Proofs are discouraging things to show. We had to calm many a disgruntled man or woman who refused to accept the 'frightful things.' But it was usually quite safe to say, 'Let us finish one of these and if it is not satisfactory then . . .'

That is when the retoucher must practically always make a photograph acceptable by using her skill.

Naturally, I love the work. I shouldn't have been in it so many years if I hadn't found it an absorbingly interesting way to work with art and earn a livelihood."—*Christian Science Monitor*.

✱

Gradation and Tone

There is a tendency, yes, more than a tendency, to incorrectly apply the terms gradation and tone in the appraisal of a picture. The words are often used interchangeably, as if they were synonymous. There is a difference, however, and it would make criticism more intelligible and profitable to the ordinary mortal if the critic would be careful to differentiate the terms.

Tone really means the relation of quantities, the effect of the association of the masses of light and shade in the picture. It has no reference to quality. In painting, it involves the degree of the different colors used and their proportionate relationship. In the photographic picture, tone is dependent upon the proportion in light and shade and the gradation, and not upon the depth, or height of illumination—the intensity differentials.

*A New Book***Commercial Photography**

BY

DAVID CHARLES

A 142-page book, full of meaty ideas for the Commercial Photographer. Mr. Charles, the author, was formerly the photographer for Marconi's Wireless Telegraph Co., England, and has given many new slants in commercial photography in this book.

*Price, \$2.00 per copy**Postage, 10 cents***FRANK V. CHAMBERS**

636 S. Franklin Square :: Philadelphia

We can have a picture in what is called low tone, where all the parts blend into a pervading gray, or we may have a vivid high tone picture, where contrast predominates; in either case, however, the gradations must be effected on all sides, from a central light down to the lowest shadow. When studying a picture for tone and gradation, you must first look to discover where the light is the highest. This gives the keynote of the harmony. You thus get the pitch of the composition and then you see whether the other notes (the shades) are in proper keeping. Everything in nature has proportionate light and shade. There is always a high point of light and a corresponding opposing point of deepest shadow. What the true pictorialist strives for is the maintenance of a just relationship between the extremes of the light and shade.

It is just this relationship which gives that artistic relief to a good picture and confers upon it the endowment of what the artist calls the atmospheric effect.

✱

Meeting of Women Photographers

The Society of Professional Women Photographers of New York held their usual monthly meeting on Tuesday, May 3, at the Professional Photographers' Club, 118 Lexington Avenue. The chief discussion was about plans for the forthcoming National Convention to be held in New York in July. One of the members of the Society, Mrs. W. Burden Stage, is to be the chairman of the Women's Entertainment Committee at the Convention, and she has asked the other members of the Society to serve as sub-hostesses. Individually, and as a group, they will do all in their power to receive and entertain the ladies who attend the Convention, and they wish to offer on their part a cordial welcome to all who come. Other photographic topics were discussed at this meeting, and an interesting and very helpful talk on Home Portraiture was given by Mr. Edward Mix, of New York, one of the pioneers in that field.

Photographic Facts and Formulas

By E. J. WALL

F.C.S., F.R.P.S.

THIS book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography.

Indispensable to every photographer.

It is handsomely bound in cloth,
386 pages.

PRICE **\$4⁰⁰** PER COPY**FRANK V. CHAMBERS**

636 South Franklin Square, Philadelphia, Pa.

"The Early Bird"

The old complaint about delay in registering at conventions is going to be obviated at the Cedar Point Convention of the Ohio-Michigan-Indiana Photographers' Association, scheduled for August 9, 10 and 11 at what is most probably one of America's most famous inland summer resorts, at least for those who are wise and send in their checks for dues in advance to Treasurer J. F. Rentschler, Ann Arbor, Mich.

Badges for the convention have been ordered and should be ready within a week or two. The Treasurer will mail badges at once to those who send him their checks for dues, and on arrival at Cedar Point, the fortunate ones will only have to pin on the badges and walk into the hall. The O-M-I has not held a convention in four years, so that there will undoubtedly be a big attendance with the usual concomitant of a long line at the registration desk, the late-comers probably missing quite a part of the morning's activities. The dues are low—\$3.00 for active members and \$2.00 for associates. Better send in your check today for yourself and those from your studio whom you expect to bring with you.

The program will be a corker, and plenty of time will be allowed for spending a good part of each afternoon on the beach, which compares with anything to be found on the Atlantic or Pacific coasts, and in addition is absolutely safe, there being none of the dangerous undertow which so often causes fatal accidents at the sea beaches. At Cedar Point the bather can walk out on a perfectly smooth beach for nearly six hundred feet into the water, which is always inviting.

Those who have attended Cedar Point conventions before will undoubtedly take advantage of the vacation offered, and arrange to come the Saturday or Sunday before the convention and stay throughout the week. But remember that Cedar Point is always in demand, and get your reservation in early to The Breakers, Cedar Point, Ohio. Complete information about rates will be published in an early issue.

LIGHT AND SHADE AND THEIR APPLICATIONS

By M. LUCKIESH

THE present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce varied results.

Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

THIS IS A BOOK THE PHOTOGRAPHER
HAS LONG DESIRED

135 illustrations, 10 tables and 266 pages.

Price, cloth, \$3.00 net.

FRANK V. CHAMBERS

636 Franklin Square Philadelphia

The critic said of the picture : "A Pleasing Bit of Composition"

Why? Because, consciously or unconsciously, the photographer observed the rules of art. Don't waste your energy and materials in chance shots. Train your eye to "see" pictorial possibilities through John Burnet's (F. R. S.)

ESSAYS ON ART

(In Three Parts)

I—Education of the Eye
29 figures, 25 illustrations

II—Practical Hints on Composition
38 illustrations

III—Light and Shade
39 illustrations

Make your check out for only \$2.15 and send with the coupon TODAY and we will mail this book which will help you make your photographs PICTURES.

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia, Pa.

Please send me Burnet's ESSAYS ON ART at once. I enclose \$2.15.

NAME

ADDRESS

June Opportunities

FRANK FARRINGTON

With the coming of June, opportunities open for the photographer belonging specifically to that month. June is the month of graduations and of more than the monthly average of weddings.

Many June brides fail to have their pictures taken in their wedding finery for no other reason than that they forget it entirely, or neglect it until it is too late.

The photographer should begin in May his advertising that is calculated to interest such subjects. Set them thinking well in advance of the importance of having photographs made. Keep them thinking about it. Address them somewhat as follows, either through newspaper space or by form letters:

Your Wedding Photograph

To the friends and relatives of the bride, and later, to the bride herself, the photograph that is taken in her wedding gown is the most valued of all photographic possessions.

This photograph should be made as early as possible. If the engagement with the photographer is left until the last, it is crowded out or hurried.

Why not make an appointment with us for the earliest date after the wedding gown is completed?

The actual making of the photograph takes very little time and with an advance appointment you have no delay.

We can arrange to make the photographs at your home if you prefer. And don't forget the interest that always attaches to a good photograph of the bridal party. We would like to come and make such a picture at the wedding.

Steady and effective advertising from the middle of May until the middle of June will produce results in wedding business. It will also get more of the graduation business. Regardless of class photographs and any other special work delegated to an "official" photographer, there is abundant opportunity for graduation work.

The studio should be possessed of a mailing list of the students being graduated from various institutions in the community. It ought to be able to mail advertising matter to the parents or families of such students. Here is a suggestion for a letter to go to the mothers of those boys and girls:

Dear Madam: You are to be congratulated upon having a daughter (son) in the fine class that is being graduated this June from Centerville High School.

We are all proud of our local schools and of the excellent records of their undergraduates and graduates.

At this time you will be planning about graduation clothes and we feel sure you will not want to let the occasion pass without your daughter (son) having a good photograph made.

The years slip by and we soon find that we have no good pictures of our children. There ought to be new photographs taken at all the high points in their lives, if not at other times between. We hope you will arrange very soon to make an appointment with us for your daughter (son) in order that the pictures may be ready by graduation day.

Call us up on the telephone any morning and we will be able to appoint a time during the day for an engagement. When you make an appointment, there is no delay and we keep you only a very short time.

Don't neglect the matter and regret it later.

It is a mistake for the photographer to think that most of these wedding and graduation people are going to get photographs made anyway and that stimulation is unnecessary. Many will let the occasion pass without patronizing the studio unless advertising keeps them reminded. Go after this business with unusually heavy advertising.

Discounts to Friends

C. H. CLAUDY

"I am somewhat troubled by a problem, and would appreciate your advice. My town is of fifty thousand population. In an endeavor to widen my acquaintance, I have joined and worked in two luncheon clubs, the Chamber of Commerce, City Club, etc. I have a large number of friends and close acquaintances, and all of them seem to expect a discount for themselves and their families, if they patronize me. What would you do?"

This is part of a letter which has just come to my desk. The problem, which seems so great to my correspondent, is the common one of separating business and social life. There is only one answer to it, in my opinion. The man who cannot get business without offering a discount has: (1) prices too high, (2) poor business methods, or (3) the wrong job.

Does the doctor in the luncheon club cut his fees for you? Does the grocer in the Board of Trade knock ten per cent off your monthly bill because of your mutual membership? Does the shoe dealer who is Past High Cockalorum of the local lodge of Sons of Belzebub take off anything when you buy shoes from him? Does the tobacconist, who also belongs to the City Club with you, sell you cigars at half price because you both pay dues to the same organization? They do not!

When you give discounts to friends you are doing one of two things—either making them a present out of your income, which, of course, you have a perfect right to do if you want to, or else you are charging other customers, who have not the club entrée to your friendship, a greater sum to make up the loss. The latter is poor business. Discounts given to many friends will be talked about eventually. People will begin to think of you as a two-price house—a place where one man pays fifty dollars for what another man can get for forty. The immediate result will be to drive the trade

away that does not come to you because of friendship.

My inquirer will probably retort like this: that if he refuses a discount to his friends, they will go elsewhere.

All right, let them. It's a free country. But, let me inquire, does he go elsewhere because he does not get discounts from all the men he knows? He does not. He trades where he thinks he gets his money's worth. If his friends have the best goods at the most reasonable prices, he buys from them. But if he can get better goods, at less prices, from some one with whom he has no acquaintance, that is where he goes for his goods and chattels, when on buying intent!

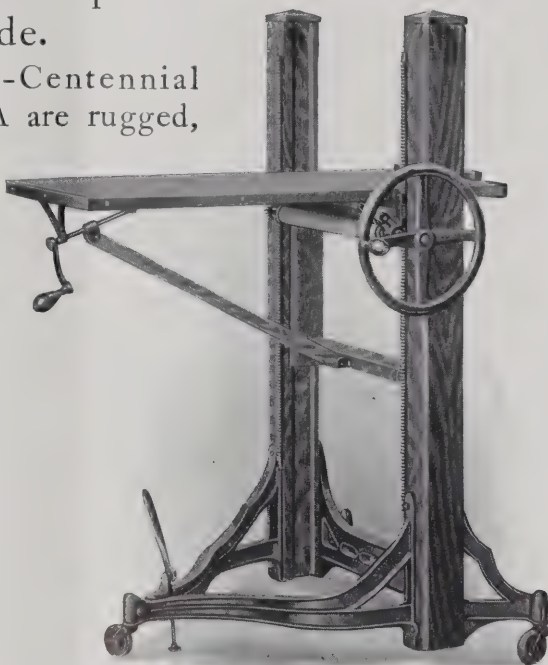
There is no reason why a photographer should be considered in any different class than any other merchant. It is true that what he makes and sells is more in the luxury than the necessity class, but the same thing is true of the jeweler, the florist, sporting goods merchant. And there is no reason that will bear examination which says that the seller of the luxury should give discounts while the seller of the necessity should not.

There are, of course, certain discounts which are a custom in certain businesses and which are not to be classed with these under discussion. The photographer, in bidding for school business, for instance, makes a special price. He has good business reasons for doing this. He gets fifty, a hundred, two hundred orders at once, without any more sales expense than is required for one order. He is wise to get such business at a discount. The photographer, who does commercial work, and bids for all the business of some one good customer, such as a real estate firm which has many pictures made, can afford to do the work for less money than he can afford to charge for the individual order of some casual customer. But these are not to be

Solid, Easily Adjusted Quick Acting Camera Stands

Camera stands do get a lot of hard knocks. Up and down, back and forth all day long, it's little wonder that replacements must be made.

The Century Semi-Centennial Stands No. 1A and 2A are rugged, precisely built, and easily and quickly adjusted. Large noiseless casters glide with effortless ease. The platform is spring balanced, readily movable. Metal parts are nicely finished and the finish of wooden parts is dark mahogany. The height range is 14 to 49 inches.



Century Semi-Centennial Stand No. 1A, platform 30 x 17 inches, for 8 x 10 cameras, \$60.00

Century Semi-Centennial Stand No. 2A, platform 37 x 17 inches, for 11 x 14 cameras, \$65.00

*Century Semi-Centennial Stands are made by
the Folmer Graflex Corporation and sold by*

EASTMAN KODAK COMPANY
Rochester, N. Y.

confused with discounts given to the large acquaintances a man may have.

Similarly, there are a few close friends which every merchant has, whom he likes to favor. But they are, or should be, a very few. Personally, I would rather do work for nothing, or for full price, than at a discount. It has occasionally been my pleasure to give of my time and energy for a friend without making any charge whatever, but seldom or never at a discount, merely because I happen to know some one socially

as well as in a business way. The laborer is worthy of his hire, no matter who his employer may be.

So, to my inquirer I return the round advice to cut off all these special discounts to friends—advertise and stick to one price, and if they don't like it, let them go somewhere else. You will be the gainer for it in the long run, and so will your friends in their increased respect, not only for you, but for the business methods of photographers in general.



LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

MR. BUCKLEY is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, MR. BUCKLEY will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply.



Two More Checks That Went Wrong

Several months ago there was quite a flurry of interest over a number of articles I wrote about where the responsibility rests when a check you have given in payment of a debt isn't paid because of the failure of the bank on which it is drawn.

Correspondence came in from all over the country and it was quite an interesting discussion. Now for some reason the subject seems to be reviving. I have received several letters within the week making inquiries about typical cases. Perhaps the large number of bank failures that have occurred recently in the South is responsible.

From the letters received I take two which will allow the most illuminating answers:—

We are asking your Legal Department for a little information. June 1st we sent a check to Coldwater, Ohio, for something over \$400. On June 29th our bank closed and the check came back to bank July 7th. If there is a loss who is liable?

PEPIN HARDWARE AND IMPLEMENT CO.

Rather a long delay if the correspondent is correct in his dates. Check issues June 1st and is sent to the creditor on the same day. Nothing happens up to June 29th, when the bank on which it is drawn fails. Seven days later, July 7th, the check comes back. This looks like gross negligence on the part of the person to whom the check was sent. The law imposes on him the obligation to deposit the check promptly. If he doesn't do it, and while he is delaying the bank fails, the loss is his. All that the maker of the check needs to do is to show that the check would have been paid had the holder deposited it promptly.

If, however, the receiver of the check can show that he did deposit the check promptly, then the maker of the check would have to pay his debt again, because the debtor never really got his money. The answer to the next letter makes this clear.

On June 10, 1926, I sent a check to a firm in Kansas City for \$93 in payment of three invoices. This check went

Have you covered your hobby?

The out-of-print PHOTO MINIATURES contain information on the subjects listed below. We have only one or two copies of these numbers. Check them over, then send in the numbers you want. Be sure to give a second choice. Price 60 cents, postpaid.

No.		No.	
1	Modern Lenses (April, 1899)	90	Practical Telephotography
3	Hand-Camera Work	91	Photographing Outdoor Sports
4	Photography Outdoors	92	Practical Orthochromatics
5	Stereoscopic Photography	93	Development (Gaslight) Papers
6	Orthochromatic Photography	94	Photographic Post Cards
7	Platinotype Process	96	Leaves from an Amateur's Notebook
8	Photography at Home	97	Photography with Small Cameras
10	The "Blue Print," etc.	100	Enlargements from Small Negatives
13	Photographing Flowers and Trees	102	Trimming, Mounting and Framing
14	Street Photography	103	Toning Bromide and Gaslight Prints
15	Intensification and Reduction	106	Oil and Bromoil Printing
16	Bromide Printing and Enlarging	107	Hand Camera Work
18	Chemical Notions	109	Drapery and Accessories
19	Photographing Children	113	Zimmerman's Gum-Bichromate Method
20	Trimming, Mounting and Framing	115	Platinum Printing
21	Albumen and Plain Paper Printing	116	Hand Work on Negatives
22	Gum-Bichromate Printing	117	Outdoors with the Camera
23	Photographic Manipulation	118	Home Portraiture
24	Photographing Clouds	119	The Optical Lantern
25	Landscape Photography	121	Making Pictures of Children
26	Telephotography	123	Enlarging on Gaslight Papers
28	Seashore Photography	125	Pocket Camera Photography
30	Photographing Interiors	127	Amateur Portraiture
31	Photographing at Night	128	All About Color Photography
32	Defects in Negatives	129	Group Photography
34	More About Development	131	Simplified Photography
35	Enlarging Negatives	132	Getting Results with Your Hand Camera
36	Lens Facts and Helps	133	Finishing Portrait Enlargements
37	Film Photography	135	Flashlight Photography
38	Color Photography	137	Lighting the Subject in Portraiture
39	Photographing Animals	138	Travel and the Camera
40	Platinotype Modifications	141	Home Portraiture
42	Genre Photography	142	Profitable Processes*
43	Photographic Chemicals	143	Remedies for Defective Negatives
44	Coloring Photographs	145	Failures—and Why; in Negative Making
45	Orthochromatic Photography	146	Success with the Pocket Camera
46	Development Printing Papers	148	Failures—and Why; Printing and Enlarging
47	Kallitype Process	149	Photographic Chemistry
50	Studio Construction	150	Commercial Photography
51	Press Photography	152	Photographing the Children
52	Aerial Photography	153	Optical Notions for Photographers
53	Pictorial Principles	154	Photographic Printing Papers
54	Outdoor Exposures	155	Photography in Winter
55	Architectural Photography	159	Success with the Hand Camera
57	Winter Photography	161	Sports and the Camera
58	Outdoor Portraiture	164	Enlarged Negatives and Transparencies
60	Who Discovered Photography*	169	Photographic Words and Phrases
62	Vacation Photography	174	Home and Garden Portraiture
65	Home Portraiture	175	Stereoscopic Photography
67	Orthochromatic Photography	177	Selling Photographs to Advertisers
68	Decorative Photography	178	Photography as a Craft
69	Printing-out Papers	179	Photographic Emulsions
71	Marine and Surf Photography	180	Photography with a Hand Camera
73	Panoramic Photography	181	The Air Brush and the Photographer
75	Bromide Printing and Enlarging	182	Studio Design and Equipment
76	The Hand-Camera and Its Use	183	Color Photography
78	Printing Papers Compared	185	Kallitype and Allied Processes
79	Choice and Use of Lenses	186	Bromoil Prints and Transfers
80	First Book of Outdoor Photography	187	Photographic Lenses—In Use
81	Ozobrome, Kallitype, Sepia and Blue Prints	188	The Exhibition Print
82	Modern Dark-Rooms	189	Enlargers for Pocket Cameras
85	Photography with Flashlight	191	Out-of-Doors with a Hand Camera*
86	Carbon Printing	192	What Pictorialism Is*
87	Bromide Enlarging Made Easy	194	Photographic Failures*
88	Defective Negatives and Remedies	198	High Speed Photography*
89	Photography with Films		

Numbers marked with (*) 40 cents each.

FRANK V. CHAMBERS

636 SOUTH FRANKLIN SQUARE

:::

PHILADELPHIA, PA.

through the clearing house and is stamped paid by my bank and charged to my account on June 18th. I have had my book balanced and have this paid check. On Saturday, June 19th, the bank examiner was here and on Monday morning, June 21st, a notice was placed on the bank door stating that this bank was closed by the examiner. On July 8th, the house to whom I had sent this check wrote me, stating that the First National Bank (Kansas City) was asking them to reimburse them for this check and they in turn want me to send them a check on some other bank so that they may straighten this out at their bank.

I contend that my cancelled check is my receipt for this account being paid. Am I right or will I have to pay their account again?

R. B. ANDERSON.

Now to make this clear, just let me rehearse what I understand happened here: Mr. Anderson sent a check to his jobber on June 10th. The jobber deposits it, presumably with sufficient promptness, and it starts on its way back to the bank on which it is drawn. It gets there June 18th, is charged to Mr. Anderson's account, stamped paid and handed back to Mr. Anderson. On June 21st, apparently before the bank had actually

remitted the money to the First National, which had paid out on it, the bank examiner closed it up. Of course the check never was paid and the money never was remitted. Therefore the First National asks Mr. Anderson's jobber to make the amount good and the jobber asks Mr. Anderson for another check. "Oh, no," he says, "I'm free. Here's the first check all nicely cancelled and here's my bank statement showing that the check was charged to my account. Of course I won't pay you again."

I can see how he can feel that way, but he is nevertheless wrong. You see his bank did everything in the way of paying the check—*except to pay it*. It never paid it. It never sent the money, I suppose because it didn't have it, being on the verge of failure. Therefore how can it be said that the jobber ever got his money? He got a check, but the check was never paid—the fact that Mr. Anderson's bank marked it paid makes no difference.

Mr. Anderson's course should be this: He should send the jobber a duplicate check. He should then have the person in charge of his own bank cancel the charge of this particular check against his account, leaving the account as it was before. He should then file a creditor's claim for the amount of his deposit.

(Copyright by Elton J. Buckley)

Diffusion Effects in Photography

RAY FILTER

Discussion of lenses sometimes leads to a difference of opinion regarding results, often due to the fact that conditions are really not the same at all in the lenses or the subjects in question.

There are lenses of the portrait type where the central definition is such that they have held their own against anastigmat competition, but, of course, they have no extended angular covering power. This is where the rapid rectilinear of old days came in and made possible the standing figure and group, the production of which was

dependent on flatness of field over an extended area.

The anastigmat carried on this idea and its speed made it a competitor for the head and shoulder work. The vignetting effect undoubtedly had its suggestion in the falling away of definition of the Petzval types, the vignetter capitalized a defect by making the use of vignetting fashionable.

For specialized effects, portrait lenses fall into different classes. We have the lens of the old Dallmeyer type where diffusion was accomplished by separation of the back

The advantages you will enjoy when using **Mallinckrodt Photo Chemicals**

"PHYSICALLY
AND CHEMICALLY
CONTROLLED"
PHOTO CHEMICALS

1. Granular free running salts
2. No caking in bottom of the solution or in the packages
3. Dissolve crystal clear, without filtering
4. No sediment, scum or other impurities present to mar your emulsions
5. Uniform strength and purity
6. Every tone value faithfully reproduced

Order from your stock house or write us about a trial supply

MALLINCKRODT CHEMICAL WORKS

St. Louis · Montreal · Philadelphia · New York

Reliable Photo Supply Houses

Eastman Kodak Stores, Inc.
(Formerly Glenn Photo Stock Co., Inc.)
183 Peachtree Street, Atlanta, Ga.

Burke & James
Manufacturers of Rexo and Ingento Products
223-225 West Madison Street, Chicago, Ill.

Central Camera Co.
Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores Co.
(Sweet, Wallach & Co.)
133 North Wabash Avenue, Chicago, Ill.

Norman-Willets Photo Supply
Studio—Finishers—Engravers—Dealers' Supplies
318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co.
Photographers' & Photo Engravers' Supplies
208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc.
(Formerly Standard Photo Supply Co.)
213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc.
223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop
Everything Photographic
424 Grand River Ave. West, Detroit, Mich.

Zimmerman Bros.
(Eastman Kodak Co.)

380-384 Minnesota Street, Saint Paul, Minn.

Hyatt's Supply Co.
417 North Broadway, St. Louis, Mo.

W. Schiller & Co.
6 S. Broadway, St. Louis, Mo.

Eastman Kodak Stores, Inc.
356 Madison Ave., at 45th St., New York

R. J. Fitzsimons Corporation
Autochrome and Ilford Products
75 Fifth Avenue, New York City

Medo Photo Supply Corp.
Phones—Chickering 2536-7-8-9
323-325 West Thirty-Seventh Street, New York

George Murphy, Inc.
57 East 9th Street, New York City
Our Monthly Magazine "Snap Shots" Free

Willoughbys
Everything used in Photography
110 West 32d Street, New York

Eastman Kodak Stores, Inc.
(Formerly John Haworth Co.)
1020 Chestnut Street, Philadelphia

Eastman Kodak Stores, Inc.
(Bell Photo Supply Co.)
606 Wood Street, Pittsburgh, Pa.

element, or by unscrewing the rear cell bodily. These ideas went into the anastigmat classes, such as the Cooke Series VI and the old B. & L. Portrait Unar, where separation of various elements changed the sharp flat field definition to a varying amount of softness.

With such lenses, a change in focus results from manipulation and so you must decide on the approximate diffusion you desire and then strive for the best focus distribution. Obviously, you can change the image size somewhat, and you can sharpen up the soft image by stopping down. Focusing with a normal lens and then operating the diffuser is not the same as focusing at a definite diffusion point. The technique is very easy when learned.

To show how this technique can be completely misunderstood, we have seen a lens returned with a complaint as to its unsuitability for groups, after some correspondence in which the owner assured the makers, that he knew all the manipulations. When the lens mounting was found to be corroded by misuse, so that it was stuck fast on the highest diffusion point it was perfectly obvious why sharp group figures could not be secured at times when they were desired.

In other types there is softness at full apertures, and this can only be reduced by stopping down. Such lenses may or may not have chromatic aberration, but if so, there must be an allowance in focusing. You may have to focus on the ear to bring focus on the eyes. The test is simple, for you can set up a big calendar pad obliquely and see if the image, when developed, has the same identity of sharpness on the point focused. It is not to be charged up as a defect, for the quality of image obtained, when proper manipulation is carried out, will well repay the trouble of learning to use this type of lens.

Most of the definition softness comes from spherical aberration, and, when present in a great degree, gives a doubling of lines or halation effects. These are pseudo-

effects, as they cannot be removed by non-halation plates, backed or otherwise, nor by the use of film. It is interesting to note that this halation shows mainly on the negatives and not on the prints themselves.

To diverge here, it is curious to note how difficult it is to get at a discussion of real results and not of the intermediate steps. An image on the ground-glass gives certain information, but a negative gives more. There are those who will not go beyond visual examination of ground-glass images before prejudging lens actions. Another class, to which is annexed the "negative hounds," judges by the negative only; but the fair-minded searcher for truth will reserve judgment for the real result, which is the print itself. If a negative, seemingly wrong in appearance, overdense, contrasty, etc., gives nevertheless a good paper result, why should it be called incorrectly exposed, wrongly developed, etc.?

A striking case was a new telephoto designed for the movies, which was shown a few times. This gave a peculiar veiled image, lacking in contrast. Only when pressure was brought to bear would the testing proceed so as to get the real result—the image shown on the movie screen.

The result of aberrations, singly or combined, is again different from the diffusion devices which go with sharp cutting lenses. The effect here is that of diffraction, which takes off the sharp edges without conferring any other characteristics on the image. Extreme sharpness of image, we know, coarsens the skin texture and necessitates a lot of retouching.

The diffusion necessary for a negative of a certain size is going to vary if the ultimate print is a large enlargement. Whatever is selected, the distance of the lens from the sitter should never be less than five or six feet, so that we will not run into forced perspective and distortion effects.

What we merely wish to point out is that these variations in practice and in apparatus used, are often modified by the conditions of the particular outfit and results are not fairly

comparable unless each is worked at its optimum.

Of course, exposure technique varies with the degree of diffusion. The greater the diffusion desired, the more decided must be the contrasts. Soft lightings and soft focus lenses tend to flatness as does over-exposure itself.

Lenses have been suggested on the possibility of obtaining soft focus images on orthochromatic or panchromatic plates, using lens designs not achromatic and without correction of the visual focusing. The color error of the various focal planes for different colors is amplified, and the lens becomes hyperchromatic. Such lenses, it is claimed, increase the depth of field, soften the outlines, and do away with retouching with the result that they increase the plastic effect.

Attachments of this nature to convert a fully corrected lens into a lens of the above general type have been worked out abroad, but they represent a rather considerable expense. The lens itself is focused sharply, after which the attachment is put on and the exposure then made. They resemble the attachment or no-focus lens which has been marketed for some time by Pinkham and Smith of Boston in their line of diffusion lenses.

It has been known for some time that the interposition of a glass plate introduces certain aberrations or effects into an otherwise corrected image, as the trials and tribulations of prism manufacturers indicate, when they struggle for equal size movie two-color records. A few color workers have abandoned prism image splitting devices and have gone over to mirror designs. In this way they cut out any image size changes or aberrations which come from the prism glass material or from lack of accuracy in the faces. A mirror, of course, does not have chromatic aberration errors and the equality of image sizes is then dependent only on the ability of the lens and the filters used.

In the case of the diffusion attachments above mentioned for straight photography,

we have an example of capitalizing a known defect of lenses, color error, and working it to its limits, so as to produce the desired effects. There is a quite noticeable increase in depth or at least what amounts to the same, and a change of diffusers gives variations, and still further control is obtained by changes in the type of color-sensitive plate used.

With anachromatic lenses of the type which require a correction of extension after focusing, a special stop of annular form has been recommended. After focusing and before picture taking, the ordinary stop is replaced in the lens. In this way, the spherical aberration effects are made to compensate those of the chromatic aberration type. In this country, special shaped star stops have been used in connection with soft focus enlarging by Verito lenses.

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Artcraft Studios, Inc., 3900 Sheridan Road, Chicago.

WILLIS & CLEMENTS, INC.

ARE NOW LOCATED AT

713 Walnut St., Philadelphia, Pa.

Platinotype, Palladiotype and Satista papers

Trade printing on all these papers. Lists on request.

P. H. KANTRO

PORTAGE, WIS.

Highest Prices paid for your old negative glass and portrait film.

Write for prices and instructions before shipping.

The "Two-Way" Shutter

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.
KALAMAZOO, MICHIGAN

Work with a Master's Diagrams

They will increase and improve your lightings



TOWLES' PORTRAIT LIGHTINGS

Bound in cloth, printed on
fine old ivory coated paper,
size, 8x11 inches

Contains 37 diagrams of lightings made by Will H. Towles, the lighting expert and the Director of the P. A. of A. Summer School. The diagrams tell you how to place the sitter, the camera, and the lights. Every step is clearly outlined in the accompanying notes, the diagrams, and the full page illustrations.

This wonderful new book tells you by *showing* you *how* in forty-four easy lessons. Mr. Towles has drawn upon his long experience as photographer and teacher, and he knows just what points to stress to insure success. He suggests that the student take up one lighting at a time and master it. Once mastered, it is easy for the student to make his own variations with the assurance that they are basically correct.

The mastery of **TOWLES' PORTRAIT LIGHTINGS** will give you a confidence at once that would take you years of experience to acquire.

Order your copy today and teach yourself

\$5⁰⁰ POSTPAID

----- TEAR OFF YOUR COUPON HERE -----

FRANK V. CHAMBERS, Publisher

636 South Franklin Square, Philadelphia

Dear Sir:—Enclosed find \$5.00 for which please send me a copy of TOWLES' PORTRAIT LIGHTINGS, postpaid.

NAME

(Please Print Plainly)

ADDRESS

(Please Print Plainly)

Please mention "Bulletin of Photography" when Corresponding with Advertisers

The Tar Heel Photographers

The Tar Heel Photographers Society has just brought to a close its third annual convention, held at the Hotel Goldsboro, Goldsboro, North Carolina. The opening session was held on Monday, April 25, in the assembly hall of the hotel, at which Mayor E. Griff Porter extended a cordial welcome to the Society on behalf of the city.

R. W. Goodrich, of Henderson, was appointed delegate to the National Convention in New York City, in July, with L. D. Phillips, of Charlotte, the president of the Society, as alternate.

The matter of the relation of the Tar Heel and Eastern Carolina came up and arrangements were made for absorption of the Eastern Carolina Association through the formation of the Tar Heel into a district organization.

A. B. Cornish, of the Eastman Kodak Company, gave a talk on the National Advertising Campaign for which a \$2,000,000 fund is being provided. A. O. Clement, the local photographer; R. L. Beebe of the National Advertising Campaign; Walter Scott Shinn, of New York City, and Scott Sterling, of the Bausch & Lomb Optical Company, were among the other speakers.

Monday evening was the scene of the Society's annual banquet and dance, held in the main dining room of the Goldsboro. Mr. Cornish, the toastmaster, read several telegrams of congratulations and good wishes from absent members. After being praised for his efforts toward making the convention a success, Mr. Clement addressed the organization. This was followed by short talks by Mr. Goodrich, vice-president of the Association, and Hubert S. Foster, of the A. M. Collins Manufacturing Company.

Tuesday brought this fine convention to a close. Mr. Foster's talk on "Putting Pep into Studio Advertising" contained some fine bits of helpful advice for all. Will H. Towles, Director of the Winona School, urged the members to get behind the coming campaign with their full support. Among the other speakers were: Orren Jack Turner, of Princeton, New Jersey, and the new president, Goodrich, who painted a glowing vision of the future for the Association. One of the most interesting features of the convention was a display of winning photographs from all over the country, eliciting praises from the many who viewed them during the two days of the convention.

The following officers were elected: Ray W. Goodrich, Henderson, president; Noel Patton, Fayetteville; first vice-president; B. Stinson, Statesville, second vice-president; J. W. Denmark, Raleigh, secretary, and Mrs. Ben V. Matthews, Winston-Salem, treasurer.

✱

Ben Volla, of New London, Wisconsin, after an absence of seven months, has returned to New London and reopened his studio. Our best wishes for your success, Mr. Volla.

The Walton Studio, Art and Gift Shop, in Cisco, Texas, reopened April 16, after having undergone extensive repairs and additions. Favors were given to those who attended the opening, and punch was served. Representatives of some of the manufacturers and dealers were present to demonstrate their articles or exhibit the many beautiful pictures taken to Cisco for the occasion. Mrs. O. R. Walton assisted the employees in the reception of the guests.

READY NOW!

Retouching and Finishing for Photographers

By J. SPENCER ADAMSON

\$2.00, Postpaid

YOU can learn the art of retouching and finishing with this new book. It shows you how to *minimize* the unintentional defects and how to *emphasize* the good features of the work of the photographic artist.

If you do your own work, or if you work for the trade, you will find J. Spencer Adamson's book deals authoritatively with the subject. He has packed 124 pages with principles and methods evolved from 25 years of practical experience and wide research. He gives the "before and after" of retouching and finishing.

Section I . . . Retouching Negatives
Section II . . . Finishing in Monochrome and Color
Appendix . . . Formulas, System in Trade Retouching

Can you afford to be without it?

FRANK V. CHAMBERS, 153 N. Seventh St., Philadelphia

Please send me, postpaid, "Retouching and Finishing for Photographers." Enclosed is \$2.00.

Name

Address

The Portrait Studio

FOURTH EDITION

A small book (5x7 $\frac{1}{4}$ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

*Send for your copy today
Only 75 Cents, Postpaid*

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

AS WE HEARD IT

Mrs. Emma C. Ohlsen, formerly of Minneapolis, Minn., has opened a studio in the Golden Rule Block, Three Forks, Mont. Our best wishes for success, Mrs. Ohlsen.

Ed Irvin, that genial photographer of Silver City, New Mexico, has moved into his new quarters next door to the Manhattan Cafe. Just why he wanted to be so near a food emporium we don't know, particularly a Manhattan one.

Fred Healy recently took over the studio of his brother, John Healy, in Corry, Pa. After quite extensive renovation and the addition of new photographic equipment, Mr. Healy will be in a position to handle all branches of photographic work.

Paul Greve, who recently came from Argentine, South America, where he was engaged in portrait and commercial photography, has located in what was formerly the Mitchell Studio, in the Lorton & Rehe Building, Burlingame, Calif. We wish Mr. Greve success in his new location.

We were glad to learn of the re-election of the capable and vivacious Tessie F. Dickeson as secretary and treasurer of the Southwestern Photographers' Association. We know Tessie will dispense membership cards and service to the members of the Association with a cheerful smile and 100% service.

Hugo Stotz, of Fergus Falls, Minn., has leased a studio at Pelican Rapids, Minn., and will devote some of his time to the activities of that community, but will by no means neglect his work in Fergus Falls. Pelican Rapids should consider itself fortunate in securing a man of Mr. Stotz's ability to assist them.

Daniel F. Swilley, who for twenty-seven years had a studio at Main street and Union avenue, Memphis, Tenn., has, for the second time in his career as a photographer, moved into a different location. Mr. Swilley's change of location this time is back to the Winfred Building, in which he first started in business years ago.

Photographers of Passaic, N. J., have organized and elected as their officers, J. B. Halupka for president; Louis Eisner, vice-president; Walter Miller, secretary, and Jack Adamoff, treasurer. We trust the newly formed society will accomplish all the things it has set out to do. There is no denying the truth of the saying, "In union there is strength." That is what a real good organization is, "a union of strength."

Frederick A. Smith, of Poughkeepsie, N. Y., has taken a new lease of five years' duration and will move into his new quarters the early part of May. In his new studio, aside from his regular portrait work, Mr. Smith will be equipped for taking photographs of groups and other special photographic work. Mr. Smith is a far-seeing photographer and realizes that motion pictures are with us to stay and consequently has made arrangements for the handling of 16-millimeter motion picture camera work. This is a suggestion for other progressive photographers to take advantage of and develop in their various locations.



KAN-RITE

the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And you will get it—all of it, less a small refining charge, if you send Silver residues of every description to

KANTRO REFINING CO.
PORTAGE, WISCONSIN

KAN-RITE
for sale by all dealers



In the Service of the Profession

Gum Prints

For Advanced
Pictorial Photography

TO our knowledge, we are the only concern that is in a position to produce this superior style of work for the profession. There is no other printing process that enables us to lift photography from the ordinary, except similar processes like the Bromoil, which alongside of the Gum Print enjoys the distinction of individuality. Gum prints should be made of only such subjects that are unusual, broad, or pictorial in conception. The Gum Print is the highest expression of superior and artistic photography. Recommendable colors are: Black, Warm Black, Van Dyke Brown, Green Black, Blue Black, Orange, Red, etc.

Two or three specimens prominently displayed in your studio will be an attractive feature and an invaluable asset to your show room.

Write for List No. 9

BLUM'S PHOTO ART SHOP
INCORPORATED
1021 North Wells St. - CHICAGO, ILL.



COMMERCIAL PHOTOGRAPHERS!

The most satisfactory all-around lens you ever used. A guarantee tag protects you and indicates the genuine.

GOERZ

Dagor f6.8

Descriptive literature upon request
C. P. GOERZ AMERICAN OPTICAL CO.
317C East 34th Street, New York City

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1034

Wednesday, June 1, 1927

Price, 5 Cents
\$2.00 per Year

CONTENTS

Editorial Notes	675
Illustrating the Advertising Slogans	676, 677
The Receptionist—Miss I. Deal tells about Albums— (by the Sphinx)	679
Will You Pose by Wireless? (C. H. Claudy)	683
Association News—Plans for the Convention	685
How Photography will be Advertised	688
A Vacation in August	692
June Anniversaries	692
Professional Photographers of Greater Cleveland	692
Leaves from My Note Book	695, 697, 698
Classified Advertisements	699

Editorial Notes

George Eastman's Gift to London

There remains in the writer's mind an impression, formed years ago, by a remark let fall by an English physician to the effect that children's teeth did not, as a rule, receive in England the attention that is given them in America. Possibly this is true today.

At any rate, Mr. George Eastman has most liberally provided, by a gift of \$1,500,000, for the establishment of the Eastman Dental Clinic in England's capital.

This clinic will be associated with the Royal Free Hospital, Gray's Inn Road, and it is hoped that it will be completed within the next two years.

It is to be fitted with modern equipment, and will be a center for the dissemination of the best dental practice.

The range of service will cover not only dental, but tonsil and adenoid cases. Cleft-palate cases will receive special attention. In addition, there will be an orthodontic or tooth-straightening department.

Some ten years ago, Mr. Eastman established in his home city, the Rochester Dental Dispensary, which is under the direction of Dr. H. J. Burkhart, an American dentist.

The London clinic will have the benefit of the experience gained in the Rochester, N. Y., dispensary.

A condition of Mr. Eastman's gift is that funds shall be provided by the locality for the maintenance of the clinic, and for all operating expenses. Dr. Burkhart has spent considerable time in London in consultation with the Board of the Royal Free Hospital, and states that the public, it is believed, will rally to the support of the new institution, so that the fullest and best use may be made of the building and equipment.

Some idea of the magnitude of the Eastman project may be gained when it is realized that the plans call for fifty-seven chairs for dental operations, and for twenty-five beds for tonsil, adenoid and cleft-palate cases.

Moth Balls and Matches

Steichen, whom we remember of old in reference to photographic art discussions, has turned up in a new role, as a designer of fabrics by the aid of photography.

He comments: "To experiment is always interesting to me, and it is most amusing to work sugar lumps, moth balls, matches, tacks and such homely objects into designs which please our smart women. We spent a week looking for the kind of sugar lumps we wanted, then arranged them in haphazard fashion and the camera did the rest."

Instead of the established and invariable custom of taking a silk design from a special painting or design already created for some other purpose, the new idea is to go directly to the object itself. This radical new departure, which it is hoped will bring new snap and vigor to silk designs, was seen for the first time in the Art in Trade Exhibit in New York.

The artistry comes in the ability to shade and light the small objects, and to repeat the resulting pattern so as to produce a silk of

originality and lively beauty. Cigarettes and matches, matches and match boxes, and other homely articles may have design motifs of interest.

Macy's, in New York, have adapted some of these designs in colors and they are already on sale in crepe de chine fabrics. Quite some interest was attracted by window displays showing the actual processes followed through by Mr. Steichen.

Design work by photography with the photo-kaleidoscope has been attempted in the past. Photography here preserves the design which comes by accident as a record for creative work later. Step and repeat devices multiply these units as desired. Kaleidoscopic devices are generally but not always, hexagonal in type.

✱

Free Advertising

The two photographs of the windows of the BULLETIN OF PHOTOGRAPHY office are not shown as "things of beauty"—although they are a "joy forever," but because they are helping to put across the famous advertising slogans:

"Photographs Live Forever"

"Photographs Tell the Story."

The situation is enhanced by the fact that the building is on a corner and the two streets that it faces are two of the main arteries leading to the entrance to the famous Delaware Bridge, connecting Philadelphia with New Jersey. It is estimated, from the Bridge Commissioner's report, that fully 70,000 people pass this corner in a day, this includes passengers in two car lines, over twenty-eight bus lines, and not counting the numerous pleasure cars. As a fair average fully 15 per cent of these travelers notice the slogans every day, and it cannot help to bring out the fact that

"Photographs Tell the Story."

The signs are 5 feet wide and 17 inches high, with gold lettering on a black background. Here's a suggestion for our readers to make use of their windows to help the good cause along.



Franklin Square Front

The "One-Man" Business

The photographic studio, more than most business enterprises, is a one-man affair. It is almost as much so, especially in the case of the small studio, as the doctor's or the lawyer's office.

The personality of one man must stand out in the advertising and in the service of the studio. People who patronize the studio feel that they are doing business with that individual. They like the studio, or they dislike it, according to the characteristics of the man behind the business.

Is it a good thing to allow a studio to be recognized as a one-man affair? Can a studio develop the business to as great dimensions as if it were not to so great an extent an individual matter?

It has been said that every business, large or small, is the lengthened shadow of one man. The great Edison interests have back of them the very distinct personality of

Thomas A. Edison. The Truly Warner hat stores bear the impress of the man who has made them what they are. Such instances may be multiplied indefinitely.

Think over the stores of your acquaintance and consider whether those that stand out most conspicuously as successes or failures, are not identified in the public mind with one man's individuality. We refer to stores of the average class, not to chain stores and big department stores.

When the personality, the individuality, of the man is not such as to attract business, it is, doubtless, better for that man to keep himself in the background as far as possible. His business will probably prosper better for leaving him out of the picture—as well as out of the picture-making. But when the proprietor's personality and his characteristics are attractive, then it certainly is going to pay to cash in on them.

It is easier to put human interest into the



From 20 to 60 automobiles pass this corner every minute

advertising of a studio that is advertised as the business expression of a certain individual, than to humanize "The Rococo Art Studio," or "The Rembrandt Studio," or a photographic establishment otherwise known by some name that might equally well fit any one of a hundred or a thousand similar places.

Everyone is interested in the human element, and if you can put that element into your advertising, you will attract more readers and hold their attention better.

One of the outstanding advertisers of Chicago some fifteen years ago was Tom Murray, whose clothing establishment was advertised in the personal way that made men feel that the proprietor was the man with whom they were doing business. Tom Murray's advertising, showing a cut of the back of his head and the phrase, "Meet me face to face," was the means of developing a big business. If it failed ultimately, it was because of influences outside of the matter of advertising and individuality.

Let the studio owner with the right sort of a personality make his business personal in its contact with the public and, as far as possible, cash in on the interest he can develop in himself, and in his personal ability.

✱

Air Planes in the Flood Areas

Despatching flying units to report on flood conditions is as old as Noah, but we, in these days, have the advantage of being able to go along with the apparatus, while the navigator of the Ark had to take the word of a dove for what was doing.

From Memphis, Tenn., comes the word that amphibian planes from Bolling Field, Washington, D. C., have arrived to do photographic work in the flooded areas, and to carry government engineers and inspectors about to look after the levees.

Fortunate and much favored are those who, coddled by a kindly protective government, can have the option of patrolling the firmament or riding the floods like ducks, for a needed nap.

Our meal ticket, however, is at the disposal of the heroic few who first scouted for sufferers astraddle the ridge poles of floating homes, or roosting in trees. Why? Because the planes they used were the only ones available, and would sink like stones if the gas gave out or the engine failed, for there were no pontoons attached!

Several newspaper photographers are numbered in the hero class for similar reasons.

✱

Daredevil Photography

This is no movie stuff, like a picture made up of cut and patched-up strips of film—egad, it all really happened. The photographic pilot and the aerial photographer were back on the job again the next day in another plane.

Much condensed, this is the story: Not so long ago, six thousand feet above Iowa there flew an army mapping plane. The automatic camera was clicking off exposures under the eye of the photographer, and the pilot was intent on bucking an obstinate wind that was bent upon thrusting him from his course as charted upon the map before him. Suddenly, the 400 horsepower motor backfired and ignited the gas-filled carburetor, enveloping the men in flames. Thereupon, the pilot, with an instinct born of long experience in the war, threw the plane into a sideslip. He knew he was taking a desperate chance, but this was the only way to divert the flames to one side away from their faces. Down plunged the plane, a flaming torch.

Just before the big bump, the pilot flattened the machine out of the sideslip, and as it bounded crazily along the ground, he dove headlong through the fire over the side. Jumping to his feet, he saw the camera man struggling over the edge of the cockpit with his precious camera in his arms!

✱

P. A. of A. SUMMER SCHOOL

Will H. Towles, Director

Winona Lake, Indiana, August 1 to 27, 1927



MISS I. DEAL TELLS ABOUT ALBUMS

It is undeniably true that styles in dress, furniture, and most of the articles of man's temporal equipment, run in cycles. The wise woman does not attempt to alter her expensive imported spring suit that is so distinctly of the vintage of year before last. So, she puts it tenderly away in moth balls—what not until the cycle completes its evolution and the garment is in first style again.

That being true, we see no reason why the ob and flow should not be applied to photographic styles; and a letter just received from the great open spaces makes us wonder if it isn't about time to take the old family album out of the photographic cedar chest, furbish it up a bit, and present it proudly as the very latest wrinkle? Before we wax too rhetorical on the subject, let us read this short but interesting letter.

Gentlemen—Some of my best old customers have photograph albums in which they have pictures that I made as many as twenty-five years ago. Every once in a while one of them will get out an album and show me some of these old pictures. It does a man's heart good to feel that his work is appreciated and to see that the prints have not faded. That pays for some of those interminable hand washings!

I am getting off the point. Now, some of these old customers order pictures for their albums now and again, to keep the records up to date. But most of the newer clientele don't seem to care about the albums, I believe it would be fine to start them on albums so that they would buy more pictures. It would give us a

good excuse for calling them upon the 'phone, too, to remind them that they hadn't had a new album picture of the baby since such and such a time.

Then they would feel that we were really interested in their records, and not just hounding them for business. But I don't know any way to get them to buying albums. I would appreciate it very much if you would tell me.

ARIZONA.

It is the first time we have ever been called "Gentlemen," and we were pleased to be classed with the stronger sex, but we soon sobered when we came to the end of the letter. The confidence that we can answer that question is so genuine that we are very grateful but particularly humble. It seems like a large order and it would be impossible to give a formula which would work for all parts of the country and all classes of studios, even if we could think of one! We will certainly try, though, to list some suggestions for putting the album idea across and we'd be very happy to have any contributions from our readers along this line of endeavor.

With the National Advertising campaign stressing the use of photographs as a record, the album does seem likely to resume its place in the photographic family. In some few instances it has never left it. It will look a bit different from the album of yesteryear. No more red plush and brass clasps, with perhaps a mother of pearl inlay on extra special tomes! It will be hand tooled leather in many instances, and a good quality heavy welted dark paper in others. Perhaps cloth, too. The leaves will fre-

quently be light cream or neutral or dove, and of regular photographic mount paper, so that the print can be dry-mounted right on the album leaf.

Some will just be album covers without leaves, in which pictures of any size can be laid. These are used now perhaps more than the albums, but they have not the same quality of permanence and they don't give the same incentive for keeping the record up to date.

All very well to talk about what the albums will be like! Our friend is more interested in some ideas for getting the aforesaid albums into circulation! Doubtless each of us has some pet concept of what the thing should look like. We have less idea as to how to get the public to like its looks! All right. Let's get together and think it out.

In the first place, we will at once make up several sample albums and put them in conspicuous places in the reception and sales rooms. We will put a card in the show-case, reminding the customer to be sure to ask to see them—thus investing them with a quality of interest and importance. And, most valuable of all, we will register a mental vow to talk and show albums to every customer who comes in. Just as soon as we get interested in a thing ourselves, the public reflects our interest. If a receptionist likes a certain mount or finish particularly well, you will find a large percentage of your orders going through in that particular style.

We will realize that the album can be of great service to us, so we will steep ourselves in the atmosphere of it, and give it its due. And we can do this without sacrificing the original purpose for which the customer came into the studio. For instance, if a woman has ordered pictures of the baby, let her place her complete order, sign the order blank (we can't stress this detail too often!)—and then we'll say, "Oh, by the way, you would of course love a complete and permanent record of these four poses of the baby, and others yet to come, in one cover. The demand for photographic

records is so great that we are making special offer. We will give you a heavy paper backed album absolutely free and put a different picture of baby on each of four white thick pages for only the cost of duplicate pictures." Miss I. Deal is showing albums of darling baby pictures while she says this. If the customer is interested, she goes on to show her more expensive album of better materials—the cover, that is. The pages of the one first referred to must be of the best—preferably mount paper, scored to fold back easily. Any mount manufacturer—or, at least—many mount manufacturers will make the covers for us quite inexpensively. Mr. Blank bought some for no more than the cost of proof folders. It is a fine thing to have something to *give* the customer occasionally, and these thick mottled paper backs and rich pages are so different from the customer's concept of an album that she is most likely to buy one for pictures of babies or small children at least. Then when she has bought the first album, it is time to stress the fact that additional leaves of the same kind can be bought at the next sitting and inserted into the same album. This also gives you, as our Arizona correspondent said, a reasonable excuse for calling her on the 'phone, and with some chance of favorable results.

As for ideas concerning materials, etc., it is a good plan to look over the line of mounts, that every salesman carries, even if you are not officially in the market for more goods at the time he calls. Lots of ideas are gained that way, and you are doing him no injustice because there is always the off chance that he may sell you and he appreciates the opportunity at least. Many of us dodge the salesmen on most occasions, and this is a mistake. A salesman is generally your friend and he is ever ready to assist you and give you new ideas.

We are not going to find it so difficult to play up the album idea for children's pictures. Grown people require different handling. The men are not good prospects. They can be gotten best in an album of all



At a recent \$100,000 fire in Syracuse, N. Y., Mr. Dunham, of Syracuse *Herald* had Hammer Press Plates in his holders when he made this splendid photo, showing how brave men work to save valuable property.

members of the family. A wonderful special offer can be made on such an album, include interiors and exteriors of the home as well. Make such an offer in the spring and summer in suburban districts when the gardens are at their loveliest.

Little Miss I. Deal boomed this project by going personally to see several families who had lovely homes and gardens, and offering to make them albums for nothing for the privilege of showing them. They were made with great care—Mr. Blank making quite a point of just the best corners of the house—parlors, rooms, etc., and photographing the family indoors and outdoors. The result was lovely. One album was ceremoniously presented to each family, but many more were ordered at once, which made Mr. Blank chuckle with glee, for he had made generous extra prints with just this expectation! Repeat orders on individual pictures were the order of the day, too.

On the last of the four sample albums that were made free, little Miss I. Deal opened another gold mine by having two of the prints tinted—one of them a garden scene, the coloring of which had been quickly faded down at the time of the sittings.

That idea made a great appeal and the total cost of the duplicate albums that were ordered was increased by several tints in each. These were quickly done in transparent oils—no trick to do, but vastly effective and delightedly bought. A tint of a head and shoulder or even full figure picture is often stupid, but a lovely tinted bit of house or garden is a horse of a different color. An album of this sort in the more pretentious homes may well run up into several hundred dollars.

On home portrait work of this kind the photographer has a great opportunity to gain the personal liking and interest of the family, for the operation of photographing in so many corners of the premises is necessarily a bit lengthy, and his appreciation of the home and garden touches one of the warmest spots of any householder's heart. He must seem leisurely and informal. Modern times demand modern handling. One old-timer called out to the child sitter:

"Look this way and you'll see a pretty little bird come out!"

"Be yourself," counselled the six-year-old scornfully. "Expose your plate and let's get this over!"

It will take some special inducement to get the women interested in albums of their own pictures. What is every woman interested in? Her clothes. How often does she get new outfits? Roughly speaking, in these days about four times a year, at the beginning of each season. Well, then, why wouldn't it be a good idea to get out a special offer, featuring an album advertised as the "Season Album—4 Sittings for the Price of One!" Make the price reasonable, and issue at the time of the sitting for the first pose a perforated card in three sections entitling the holder to three more sittings, three months apart. The album itself becomes the property of the sitter as soon as the first pose is completed.

Of course, the offer includes just one finished print from each sitting, properly mounted in the album. It is not particularly difficult to sell the idea to women, even though they will say, "But I won't change enough in three months to make it worth my while to have another picture taken so soon!" Your answer to this is that the four pictures will be a far more complete study of the subject than four poses finished from any one sitting, because they will represent her in her various moods, as typified by the different seasons and costumes. You can suggest the various treatments, garments, poses that you will enjoy working with to bring out all phases of her personality and character. If you were to try for such different effects at one sitting, it would not be possible for the sitter to adapt herself mentally to so many different types of gowns, especially when they were not the normal wear for that season. You can interest people in themselves and their own moods, etc., almost invariably. You can point out that the special offer is so low that the four pictures will cost little more than four pictures made up from four negatives made at one sitting. Your idea is to get a complete series of studies of her that will reflect her many characteristics in different settings, and you are doing it at cost to yourself, without desiring profit. You can tell her

quite frankly that it is possible for you to do this, because many women will order a number of extra pictures from each sitting but that she is under no obligation to do so etc.

If you make your price as low as we suggest, what *do* you get out of it? You get the extra picture orders, as we have just said. You get the same people often enough to make firm friends of them for your studio. You get a chance to remind them by 'phone when the next season rolls around without them feeling annoyed, and at the same time you can ask if there are other members of the family ready, etc. You get four chances a year to sell a *framed* print even if you can't sell a number of prints and to talk copies, oil portraits, etc. You give them something a bit unusual to talk to their friends about, which is the best advertising you can ever hope to get. And the work is so distributed over the year that it comes at dull seasons as well as at busy ones. Yes, it would pay you to make the price extremely reasonable. As to just *how* low, and how much of the whole amount should be paid at the first sitting, etc., that is best left to the individual studio owner.

How shall we get this idea across to the public? In our showcase, first of all, with a cleverly printed explanatory card, an album, closed or open, and four pictures of one attractive girl, each representing a different season as to apparel, and entirely different in pose and treatment. We would stress giving a great deal of time and thought to the preparation of these samples. Not only must they be very effective and *different* from each other, but in the working out of the sample pictures you will get many invaluable little ideas to use for the regular sittings in this offer.

In addition to your showcase it would be splendid to get an empty window downtown and put in it the same things with the addition of four *much larger* pictures from the same negatives, so large that they will carry and attract attention from across the street. A neat card in the center or at the side of the

Well-illuminated window should carry the story and your address and 'phone number, also the price. The window should be attractively fixed up with velvet or velour and a plant or fern or two.

Then, why not try a week of advertising in your nearest movie house? Have you investigated the cost of movie advertising in your town? It may not be so great. A moving picture ad, with the four pictures, one after the other, preceded by a brief but interesting explanation, would be wonderful advertising. Some houses do not permit screen advertising, but don't you be sure that your local movies do not until you *ask*.

The wording of your announcement card must be good. Each of you can doubtless do that better and more individually if we do not print here any definite formula. We have worked out one or two though which we will gladly send to anyone who is seriously considering this proposition, or one similar to it.

Just one thing. This plan, or any other promotion plan, must be constantly and enthusiastically pushed in order to secure any volume of work. You see, it will be a year before any one of your customers has the finished product to show to her friends, though she will do plenty of talking, prob-

ably, about each new picture. The second year, if your town is small and you have about exhausted the women's trade along this line, make a play for the children. But you can't afford either year to be like the photographer who arrived at the golf club late one afternoon.

"It was really a toss-up whether I should come here or stay at the studio," he explained. Then he added thoughtfully, "And I had to toss up fifteen times."

There are some others of us who would not desert the studio for the club, but while we stayed there we might be more interested in figuring out the probable results of our campaign than in constantly digging up ways in which to push it. We're like the boy to whom the father said:

"I promised you a bicycle if you passed the examination, but you failed. What have you been doing?"

"Learning to ride a bicycle!" replied the sadder but wiser child.

The National Advertising Campaign is going to help the sale of albums—not only help, but will create a demand for them. So you see the advisability of taking up the matter seriously and pushing the sale of albums. Albums will be a big thing in your business.

Will You Pose by Wireless?

C. H. CLAUDY

It has just been my good fortune to see a demonstration of the newest wonder in science and communication—the television telephone.

As all readers of the newspapers know, the first public demonstration of this miracle was made with the Hon. Herbert Hoover at the sending end, and the president of the telephone company, Mr. Gifford, at the other end.

The principle of this piece of magic is not complicated, although the apparatus required to put the principle into practice is as yet exceedingly complicated and costly. Briefly, the idea is this: a photo-electric cell is a

piece of apparatus through which an electric current can be passed; the strength of this current varies in proportion to the amount of light which falls upon it, just as the dry plate is variably affected, according to the amount of light which falls upon it through the lens of your camera.

The subject, whose image is to be sent over the telephone wires, sits before a lens, through which is projected a succession of beams of white light, which sweep the subject's face from side to side. Each beam is a little further down on the face than the previous beam. Take any photograph, and with a pencil, draw horizontal lines across

the face, commencing at the top and going down to the bottom of the face; you will then have a picture of what the "pencil" of light does. But it will take you several seconds to draw your successive lines across the face. The projection apparatus of the television telephone sweeps the face from right to left and top to bottom seventeen times in a second. When the successive "pencil strokes" of the spot of light are allowed to fall on a screen, the eye sees only an illuminated screen, so great is the persistence of vision.

The light reflected from the face of the "sitter" is allowed to fall on the photo-electric cell. The current, passing through the cell, varies as the strength of the light varies. In turn, it varies as the face reflects much or little light. The varying current is turned into a lamp at the receiving end of the wires. In front of the lamp is another wheel, with holes in it, which revolves in exact synchronism with the wheel producing the sweeping "pencil" of light at the sending end. This light is again projected on a screen, and what the eye actually sees is a succession of pencil strokes of light, varying from light to dark, just as the originals did, according to the face. Persistence of vision combines these into the same face that originally varied the strength of light, falling on the photo-electric cell.

This thing is a fact—it works. I saw it work. I hardly believe it, now that I have seen it; yet it is true. And the possibilities it opens up for the future simply stagger the imagination! Of course, the device is a long way from being a practical household appliance. So was radio, not so many years ago. We can all remember when a whole table top wasn't big enough to hold all the pieces of apparatus required to receive the dots and dashes of the first radio transmission. Now you can buy, for a dollar, a crystal set which will "bring in" the nearest broadcasting, and for less than a hundred dollars, a little cabinet containing all the apparatus necessary to receive the radio waves sent hundreds, even thousands of miles away.

We can all remember the beginnings of the automobile, the airplane; it has not been many years since they, too, were mere experiments, marvels but "not practical."

You will yet take a photograph of a tele-vised face. You can send a photograph over the wire now—some newspapers do it regularly (and by this same principle). But it will yet be possible for you to set your camera up and produce a good picture for hubby, of his wife who is a thousand miles away!

Moreover, it will not have to be by a telephone wire, which carries not only the picture current but the human voice. It can and will be done by radio. You will be called upon to go to a radio receiving station, set up your camera, and make a portrait which has come through space in the form of invisible radio waves, and was retranslated into electric current, light flashes, and actual image. Call me visionary if you will—that's what people called Bell when he said the telephone would come into universal use; and that's what people say of these engineers who have developed television. But calling names does not alter facts.

Meanwhile, it seems to me that "television" is a wonderful idea on which to build a sales talk, a sales idea, for photographs. For what is a photograph of a loved friend or relative but a means of television—of sending the actual face, smile, look, of the sitter—through any distance one desires?

You will some day take a picture of a television; meanwhile, every negative you make is the first step in a permanent television for the friends of your sitter. The idea is given away, free gratis for nothing, to anyone who has to make a talk before Rotary, Kiwanis or other luncheon club, on that subject of romance—modern photography!

*

Short exposures in enlarging give less chance for irradiation or light spreading in the emulsion. Use a lens that cuts at large openings and you will not need to stop down.



ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

ALVA C. TOWNSEND, PRES.
226 S. ELEVENTH ST.
LINCOLN, NEB.

CHAS. AYLETT, 1ST VICE PRES.
96 YONGE ST.
TORONTO, ONTARIO, CAN.

D. D. SPELLMAN, 2D VICE PRES.
4838 WOODWARD AVE.
DETROIT, MICH.

JOHN R. SNOW, TREASURER
728 S. SECOND ST.
MANKATO, MINN.

J. W. SCOTT, CHAIRMAN COMMERCIAL SECTION
205 W. FAYETTE ST., BALTIMORE, MD.

PAUL E. TRUE, CHAIRMAN N. P. E. C. BUREAU
600 W. 178TH ST., NEW YORK, N. Y.

L. C. VINSON, GENERAL SECRETARY, 2258 EUCLID AVENUE, CLEVELAND, OHIO

Plans for the Convention

The Convention Committee in New York is commencing to hit on all eight cylinders. The Committee meets weekly and enthusiasm is generating at a wonderful rate.

John E. Garabrant, Chairman of the General Committee, says that putting across a convention is the same as any merchandising problem. To sell any piece of goods, there are always three things that must be considered in order to make a successful sale.

First, the goods must be absolutely right. The old convention goes tell the Committee that the program this year, which is the goods we have to sell, will be the best that the Association has enjoyed in its forty-five years history.

The next step is the organization of a sales force. This part of the program has been put into the efficient hands of Joe Dombroff, Vice-President of Willoughbys. He has organized a sales force of 250 stock-house salesmen who are visiting the photographers from one end of the country to the other, telling them the news of the Convention and selling them registration tickets.

The third and most important feature is to be sure that we have satisfied customers. This important part of the work has been placed in the efficient hands of such well-known good fellows and organizers as John F. Sherman, President of the Professional Photographers' Association of Northern New Jersey, and W. C. Eckman, President of the Commercial Photographers' Association of New York.

The task of these men and their Commit-

tee will be to see that every photographer who attends the Convention has a good time and is made to feel at home.

If you have any lighting trouble or difficulties—any problem in photography; if you want to know the values of the various lenses, or their possibilities, get out your note book and make a memorandum of the questions you want to ask. At the National Convention, to be held in New York City on July 25 to 28, the committee has organized a staff of men and women proficient in



JOHN E. GARABRANT
Chairman General Committee

every branch of photography, who will be glad to answer your questions. No matter how difficult it may be, if they haven't the information at hand at once, they will find it out for you and let you know. This is only one of the many good things that are in store for you at the friendly Convention.

The Attendance Committee recently organized in New York City, under the auspices of the New York Convention Committee, is one of the many new things thought of in connection with the forthcoming Forty-fifth Annual Convention of the Photographers' Association of America. Never before in the history of conventions has an attempt been made to *register the membership in advance of the convention*, with the idea in mind of eliminating any loss of time upon arrival at the Convention Hall. In other words, at the Forty-fifth Convention, which will be held this year, we hope to have efficiency from the moment the Convention Hall opens, and all members who have had the opportunity to register through the Minute Men (who are part and parcel of the Attendance Committee) will be able



JOS. G. DOMBROFF
Chairman Attendance Committee

A New Book

Commercial Photography

BY

DAVID CHARLES

A 142-page book, full of meaty ideas for the Commercial Photographer. Mr. Charles, the author, was formerly the photographer for Marconi's Wireless Telegraph Co., England, and has given many new slants in commercial photography in this book.

Price, \$2.00 per copy

Postage, 10 cents

FRANK V. CHAMBERS

636 S. Franklin Square :: Philadelphia

The critic said of the picture: **"A Pleasing Bit of Composition"**

Why? Because, consciously or unconsciously, the photographer observed the rules of art. Don't waste your energy and materials in chance shots. Train your eye to "see" pictorial possibilities through John Burnet's (F. R. S.)

ESSAYS ON ART

(In Three Parts)

I—Education of the Eye

29 figures, 25 illustrations

II—Practical Hints on Composition

38 illustrations

III—Light and Shade

39 illustrations

Make your check out for only \$2.15 and send with the coupon TODAY and we will mail this book which will help you make your photographs PICTURES.

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia, Pa.

Please send me Burnet's ESSAYS ON ART at once. I enclose \$2.15.

NAME

ADDRESS

Please mention "Bulletin of Photography" when Corresponding with Advertisers

to march right into the Convention by the mere presentation of their pre-registration cards.

The Minute Men will consist of about two hundred and fifty salesmen and demonstrators from the various stock houses and manufacturers. Each and every one of these men will be thoroughly familiar with all details and "last minute news" of the Convention that will be of interest to all branches of our profession. Arrangements can be made to register your attendance to the Convention through these men, who will pay you a visit at an early date. They will be officially authorized, with proper credentials, signed by the Chairman of the New York Convention Committee, John E. Gara-

brant, and countersigned by the Chairman of the Attendance Committee, Joseph G. Dombroff.

R. N. Baltes is well qualified to handle the entertainment features of the Convention, of which he is Chairman. He is Past-President of the New York Commercial Photographers' Association, and has been the guiding genius in all of the affairs for which that Association has become famous. He has had wide experience in handling people and his affiliation with many of the local trade organizations makes it easy for him to obtain assistance that will be of great value to the National.

There is no question but what this Convention will go down in history, as New



ADVERTISING COMMITTEE MEETING AT INDIANAPOLIS, IND., ON MAY 9 AND 10

LEFT TO RIGHT—*Front Row*: Mose Grady, Seattle, Wash.; Charles D. Kaufmann, Chicago; Horace W. Davis, Binghamton, N. Y., Chairman of the Plan and Scope Committee; Alva C. Townsend, Lincoln, Neb., President of the Photographers' Association of America; George W. Harris, Washington, D. C., Chairman of the National Advertising Committee; Z. T. Briggs, Kansas City; Charles J. Pettinger, Indianapolis; H. E. Imray, Rochester, N. Y., representing L. B. Jones; Robert E. Hall, Indianapolis.

Rear Row: L. C. Vinson, Cleveland, General Secretary of the Photographers' Association of America; Clarence Stearns, Rochester, Minn.; Fred Millis, of the Millis Advertising Company, Indianapolis, National Advertising Counsel; G. A. Cramer, St. Louis; F. C. Medick, Columbus, O.; Harry Armer, Indianapolis; Donald H. Walk, Indianapolis; D. H. Brattin, Indianapolis.

York intends that it should, as "The Friendly Convention."

The Convention Committee has been fortunate enough to receive word from Lejaren a' Hiller that he will appear on the program at our Convention. Mr. a' Hiller is recognized as being among the first half dozen of the photographic illustrators in the world, and his work is known and recognized as exceptional wherever advertising is used.

The subject of Mr. a' Hiller's talk will be "Interpreting Advertising and Magazine Illustration by the Use of the Camera." The talk will be about the early stages of this, personal experiences and the gradual development to the present time. During the course of the talk, lantern slide projections will be shown illustrating phrases.

Lejaren a' Hiller was born in Milwaukee, Wisconsin, and first studied art in the Chicago Art Institute. He came from Chicago to New York, studying there four years. He then studied in Paris three years and spent three years traveling and sketching through France, Italy and Spain.

For twenty years he has been an illustrator using both oil and photography. Most of his work has appeared in the maga-

zines, either story illustrating or illustrating of advertisements. He has directed about seventy-five motion pictures.

Mr. a' Hiller is President and Photographic Director of Underwood and Underwood. He is a member of the Art Directors' Club of New York, Society of Illustrators, Dutch Treat Club, American Federation of Artists and American Institute of Graphic Arts.

During the war, he spent practically all of his time making pictures for the government and photographed the propaganda pictures of the war in his studio, in the cantonments and with the troops.

Today he is doing the photographic work for one hundred and fifty of the most representative advertising agencies and national advertisers using photographs. He has a strictly studio organization of twelve people, including a casting director, a property man, a set-building department, an electrician and a photographer's assistant.

If there are two things that he does better than others, they are making character studies and painting with lights. All of the national magazines carry examples of this work.

How Photography will be Advertised

Crashing home immediately to one-fourth the population of the United States and Canada the story of photographs, the national advertising drive to make the people of America photograph-conscious will open with a dominant, startling burst of power at the end of July.

Massing guns for a veritable drum-fire throughout the year, the campaign will be ushered in with a tremendous salvo in nine national magazines. The very magnitude of the first round in the campaign is such that it will immediately arrest the attention of the American public, focusing interest compellingly on the industry.

This burst will be followed up powerfully throughout the year by dominant, result-getting advertising which will bring into

play a total of 16 magazines, with a mass circulation of nearly 20,000,000 copies, reaching 20,000,000 prosperous homes and progressive offices and 60,000,000 people directly and driving its influence swiftly throughout the mass mind of the two nations.

The advertising schedule for the year, calling for insertions in four general magazines with a combined circulation of nearly 6,000,000 copies as the first gun in the portrait photographers' campaign and in seven magazines circulating nearly 3,500,000 copies to touch off the commercial photographers' drive, was approved by the National Advertising Committee meeting at National Campaign Headquarters at Indianapolis on May 9 and 10.

Approval of the schedule and adoption of certain recommendations from the Plan and Scope Committee, especially one looking to the modernization and revival of the portrait album, were the chief decisions of the meeting. Chairman George W. Harris, of Washington, D. C., presided. Other members of the committee are: Z. T. Briggs, G. A. Cramer, Charles D. Kaufmann, F. C. Medick, Clarence Stearns, L. B. Jones (represented by H. E. Imray), Mose Grady, Thomas A. Riggles and H. M. Fowler. President Alva G. Townsend and General Secretary L. C. Vinson, of the Photographers' Association of America, were present.

Horace W. Davis, chairman of the Plan and Scope Committee, presented the recommendations of that body. Representatives of the Millis Advertising Company, National Advertising Counsel, submitted their recommendations for the advertising schedule.

First insertions in the campaign of the portrait photographers include two pages in two colors facing in the *Saturday Evening Post* of July 23, single pages in one color in *Liberty* and *Collier's* of the same date and a single page in *MacLean's*, (a Canadian publication) of August 1.

For the commercial photographers, the opening round will bring into action one page in one color in the *Saturday Evening Post* of July 23, a center spread in *Printer's Ink Weekly* of July 21, a single page in *Advertising and Selling* on July 20 and single pages in *Nation's Business*, *System*, *Western Advertising* and *Sales Management* for August.

Through these first insertions the new slogans of the industry, "Photographs Live Forever" and "Photographs Tell the Story," are broadcast to the two nations. At the same time, the American public is urged to get acquainted with the family photographer.

Nine general magazines will smash home the message of portrait photography time and time again throughout the year. In addition to the double-page spread in the *Saturday Evening Post*, seven full pages will

THE CAMERA

The Photographic Journal of America

Everything that is interesting for the amateur, professional and technical photographer will be found in

THE CAMERA

The Magazine You Should Read

Right up-to-date.
Beautifully printed and illustrated.

\$2.00 per year

Postpaid in United States and Canada.

20 cents per copy

FRANK V. CHAMBERS

Publisher

636 Franklin Square, Philadelphia

The Portrait Studio

FOURTH EDITION

A small book (5x7¼ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

*Send for your copy today
Only 75 Cents, Postpaid*

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

appear at intervals during the year in *Liberty* and another seven full pages will be carried in *Collier's*, concluding with the issues of April 21, 1928.

Five half-page advertisements will appear in the *American Magazine* during this period. The same number of half pages will be run from October of this year to April, 1928, in *Pictorial Review*, *Ladies' Home Journal* and *Woman's Home Companion*. *Good Housekeeping* will carry five advertisements of two-thirds of a page each during the same period.

Six page advertisements will appear in *MacLean's Magazine* during the period from August 1 of this year to April 1 of next.

A center-page spread in *Printer's Ink Weekly* will be a regular monthly feature of the commercial photographers' campaign, continuing to the issue of May 10, 1928.



R. N. BALTES
Chairman Entertainment Committee

From July of this year to May, 1928, this will be supported with full page advertisements in *Nation's Business*, *System*, *Western Advertising*, *Advertising and Selling*, and *Sales Management*. A full page will also be carried in the *Saturday Evening Post* next spring.

"Skilfully timed in its distribution among the various media employed to get the maximum effect, the advertising campaign will prove a powerful factor in upbuilding our industry," declared Chairman George W. Harris. "We will hammer home to the American public by this consistent, cumulative barrage the messages of 'Photographs Tell the Story' and 'Photographs Live Forever.'"

Albums to the Fore

In addition to the adoption of the advertising schedule, the National Advertising Committee considered and approved a recommendation made by the Plan and Scope Committee through Chairman Davis that the portrait album be modernized, brought up to the minute and revived.

"In the opinion of the committee," the report read by Mr. Davis set forth, "there is no single element more vitally important and which will contribute so much to the popularization and expansion of professional photography as proper means for collecting, protecting and exhibiting photographs by their recipients.

"The most practical accomplishment of this appears to lie in the use of a portrait album, with the acceptable alternatives, where desired, of a portfolio or cabinet designed for such use. In the words of one member of the committee:

"If the portrait album could again be popularized and brought to anywhere near its former place, it would at least be equal to anything else that has been suggested to bring photography to the universal appeal."

"With an accepted method for the collection and preservation of photographs, the habit of requesting photographs can be revived, as it entails no prospect of expense



222 © C. H. E. Co. 1927

New Cooper Hewitts to fill every requirement!

The Cooper Hewitt two-tube outfit alone gives the skilful photographer a wide range of effects. Add to this a Cooper Hewitt M-tube for enlarging, copying, back-lighting or side-lighting and your studio is equipped completely for every normal requirement.

Beauty, convenience and flexibility distinguish all the new Cooper Hewitts. They grace any studio; ball-bearing castors, automatically balanced tilting, and easy elevation adjustment give full play to the photographer's skill.

Write now for literature fully describing these improved Cooper Hewitt units. Use the coupon.

COOPER HEWITT

BETTER THAN



DAYLIGHT

COOPER HEWITT ELECTRIC CO.

105 River St., Hoboken, N. J.

Please send literature describing the new Cooper Hewitts.

Name _____

Address _____

on the part of the recipient, nor is it restrained by a mind uncertain as to what will be done with it when once received."

The 1927 version of the album will be in the latest mode. According to the suggestions advanced by the committee, it is to be of the loose-leaf type and will embody all the latest devices for convenience of use.

With stiff covers preferably of leather and neutral-tinted pages, the album is to be artistically beautiful and appealing. It was recommended that two standard sizes be worked out, a large one solely for table use and a small one for either table or shelf use.

A photograph portfolio or cabinet, designed as acceptable alternatives for the album, were suggested by the committee.

The Plan and Scope Committee suggested further that manufacturers of card mounts and albums and others most directly interested meet to discuss these recommendations. It is understood that such a meeting will be held at an early date.



A Vacation in August

Talking about the coming convention of the Ohio-Michigan-Indiana Association at Cedar Point, Ohio, on August 9th, 10th and 11th, without mentioning a few things about Cedar Point itself and what it offers, would indeed be omitting some of the most important features of the convention. Entirely aside from the excellent program which is now in preparation and a fine exhibit from the manufacturers, the O-M-I Convention offers the photographer—particularly from the inland cities—a chance to get the cobwebs out of his brain and make himself fit for the balance of the warm weather.

The Breakers Hotel, the larger of the two at Cedar Point, is headquarters for the convention. The convention hall, the rooms for the picture exhibit, the other large hotel at the Point, the amusement features, the parking spaces, everything on the island is under the control of one firm, and the Association is assured that—as has been the case in the past—every facility the Island affords will be turned to the task of making happy those who attend.

The beach is one of the finest in the United States, and undoubtedly the best on the Lakes. It offers room for thousands of people, and its gradual slope assures absolute safety for children and grown-ups alike. It is a real sand beach—no rocks or pebbles. In addition to a dancehall, restaurants and other features, there is an amusement park on the Island which will make the children happy. There is parking space for six thousand cars, uncovered space free and covered space at a reasonable rate.

The hotel rates are unusually low—less than are

available at any other convention. The accommodations are first-class, and an additional feature is that those who go bathing in the afternoon—for which the program has already made provision—can dress in their rooms and go direct to the beach, without the necessity of using bath-houses and the extra expense that is involved. Suits are available for those who have none of their own. The cost of rooms, board, parking, amusements and the dues for the convention itself are all so low that the photographer who fails to bring his whole family will make a mistake which he will only appreciate to the full when he arrives at the Point. The writer knows whereof he speaks, for he has been there on many occasions.

Send your dues today to J. F. Rentschler, Treasurer, Ann Arbor, Mich., so that you can get your badge at once and not have to wait at the door when the convention opens. Active members \$3.00, associates \$2.00, guests \$1.00.



June Anniversaries

We have a birthday in June for which we haven't any date; oh, yes, we have the year, but not the day. We extend our congratulations and best wishes to you, Theo. Johnson, even though we don't remember the date.

Then comes the wedding anniversary of Mr. and Mrs. John Hoverman, of Delphos, Ohio, their second one, in fact. Congratulations, folks, and we hope you will celebrate your fiftieth wedding anniversary.

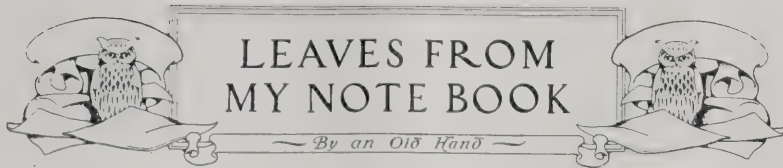
Next is the birthday of little Mary Edith McGill, daughter of Mr. and Mrs. Max P. McGill, of Mobile, Ala. Mary Edith will be two years old June 11 and we hope will have a very happy life.

June 21, none other than Jim Scott, of Baltimore, Md., celebrates his birthday on that date. Jim, it will be remembered, is the present chairman of the Commercial Section of the P. A. of A. We hope you are good for another forty (?) years in this race of life, Jim.

June 30th. The second anniversary of the ownership of *Camera Craft* by Miss Ida M. Reed, who for years had been a member of the staff of that excellent magazine. Our sincerest wishes, Miss Reed, and the wish that you will celebrate many, many more.



George Edmondson, of Cleveland, was the headliner for the May 10th meeting of the Professional Photographers of Greater Cleveland, held at the studio of the Photo Craft Company. He showed a number of slides of famous paintings as well as some remarkable carbon prints from old-time paper negatives, and then proceeded to illustrate the points he had made by making a number of negatives, Miss Marcella Kehres acting as model. It was a most interesting demonstration. The Society decided on a plan for the selection of a candidate to receive a \$50 scholarship to the Winona School, offered by The Fowler & Slater Company. A general discussion following the meeting covered the topics of the Ohio-Michigan-Indiana Convention, local co-operation and the advertising work being done by the Cleveland Photographic Week Society, which had several representatives present.



Alva C. Townsend, President of the P. A. of A., managed to take time from his arduous tasks as head of the National Association to attend the Missouri Valley and the Southwestern Photographers' Association Conventions. More power to him.

A meeting of the Professional Photographers' Association of Greater Cincinnati was held in that city at the Grand Hotel, recently, at which time great stress was laid on the value of organization and its many advantages.

J. A. Hammond, of Meridian, Miss., formerly staff photographer for *The Star* of that city, has again branched out with a new department, the framing department. Mr. Hammond has a most complete studio and is capable of handling many phases of photography—portrait, commercial, amateur, finishing and films. In connection with his studio he also has a little novelty shop, carrying many lines allied to photography.

Coinciding with the meeting of the South Dakota Master Photo Finishers was a meeting of the Photographers of South Dakota at which Oscar A. Huettner, of Mobridge, was elected President, R. W. Wolf, of Watertown, Vice-President, and Paul High, of Mitchell, Secretary and Treasurer. Paul High must be a bear for work, being Secretary and Treasurer of two photographic organizations, the Photographers' Association of South Dakota and the Master Photo Finishers of South Dakota.

John B. Lavecchia, Jr., made his appearance into the world on May 18, 1927. His parents, Mr. and Mrs. John B. Lavecchia, it will be remembered, were one of the newly-weds at the Chicago Convention last year. John Lavecchia was President of the Chicago Portrait Photographers' Association in 1925-1926 and one of the best loved and admired men in the Association. Nobody could help admiring John. While it was our pleasure to meet Mrs. Lavecchia, we were deprived the privilege of a long friendship; nevertheless, it has been long enough for her to endear herself to those who met her. We congratulate the happy couple and know their many friends do also.

Grant Leet, President of the M. A. S. Photographers' Association, is a "live wire" and we don't mean maybe. As Presidents of photographic organizations go, we'll take off our hats to him. Grant, immediately following the Pittsburgh Convention, made a trip to Philadelphia where he confirmed his arrangements with the Benjamin Franklin Hotel for the 1928 Convention. This was only one of several trips which he has made on plans and arrangements for his Convention. His plans for the picture exhibit include some very startling and unusual features which will, because of their unusualness, startle the photographers who attend and those hearing about the Convention. President Leet called a meeting, recently, of Washington's leading photographers, to discuss Convention plans. From now on, *Watch the M. A. S. Grow.*

Jacob T. Minster has opened a photographic studio and gift shop in Elkton, Md. We wish Mr. Minster success in his new venture.

F. E. Bone has opened a new studio in Jackson, Miss., specializing in child photography and home portrait work. We wish you success, Mr. Bone.

George E. Imes, of Lansing, Mich., announces the semi-annual meeting of the Michigan Photographers' Association at Traverse City, Mich., October 12.

An excellent advertising or publicity idea was staged by O. N. Pruitt when he was host to a bevy of students of the Science Class, of Caledonia High School, Columbus, Miss., on April 9. The entire day was spent by the students in observing the modern methods of photography.

The members of the Southeastern Photographers' Association are preparing for a real gala event in Jacksonville, Fla., October 17 and 18, when the "Knights of the Camera" will hold forth; that is, if one can believe what the newspapers say concerning the affair. The "shutters" will be thrown wide open and the "plates" will be heaped with good things for the jolly members of this Association. Judging by the advance publicity this Association is getting, we are led to believe that that tireless individual, Eddie Burke, of the H. & W. B. Drew Company, has a hand in the arrangements.

The South Dakota Photo Finishers Association at their recent Convention, elected J. P. Hoffman of Sioux Falls their President, Claude A. Mallory, Madison, Vice President and Paul High of Mitchell, Secretary and Treasurer. The program of the Convention contained many interesting features, chief among them, however, was the discussion of the Two Million Dollar Advertising Campaign of the P. A. of A. Paul Burgess, Past President of the M. P. F. of A., of Waterloo, Iowa and Guy Bingham of Rockford, Illinois, Executive Secretary of the Master Photo Finishers of America attended the Convention, casting light in the darkness on the troubles of Amateur Finishers in their respective talks.

Our desk is literally swamped with clippings announcing the absence from home of Mr. So and So who has gone either to Dallas, Texas, or Kansas City, Mo., to attend a photographers' convention. In many instances these announcements are made in the form of advertisements in the newspapers but can generally be found in the society section or notes. In two different cities, of no small population, we note announcements have been made that the photographers of those cities were closing up their studios to attend the Convention of the Southwestern Photographers' Association in Dallas, giving the names of the studios and their owners. There is indeed unlimited possibilities in this kind of publicity and so far we have noted a greater tendency on the part of photographers in the Middle West and West to take advantage of this form of advertising than do the members of their craft in the East.

Do you study the lightings at the print exhibits with profit?

HAVE you admired and wondered as you passed along the walls and aisles of the print exhibits? Have you ever gone back for a second look at a print and come away again still wondering how the lighting was made!

Then **Towles' Portrait Lightings** can solve the puzzle for you. It will make you so familiar with lightings, that you can tell in a glance how an effect is achieved.

Towles' Portrait Lightings is a series of 37 lighting diagrams with illustrations. The diagrams indicate the location of the sitter, the camera, and the lights. They show you how to handle light. They will help you develop your creative ability. Once you have used **Towles' Portrait Lightings** you will get more ideas from exhibits and demonstrations. You will naturally increase the variety and quality of your own lightings.

Over 2,700 photographers are using **Towles' Portrait Lightings** to help them solve their lighting problems every day.

Send for your copy today. \$5.00 post paid

At your dealer's, or from

FRANK V. CHAMBERS • PUBLISHER
153 NORTH SEVENTH STREET, PHILADELPHIA, PA.

Dollars and Cents

"I would not sell my copy of Towles' Portrait Lightings for \$50.00."—John Krchnak, Shiner, Texas.

"Worth many times its price and weight in gold."—J. L. Cote, Quebec, Canada.

"Would not be without it for three times its cost."—J. B. Pardoe, Bound Brook, N. J.

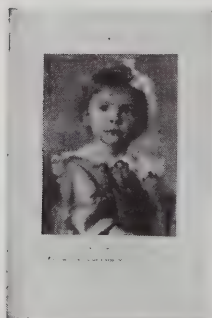
"That \$5.00 invested in Towles' Portrait Lightings has brought in more dividends than if I had invested it in Ford Motors twenty years ago."—Martin F. Lawless, Grand Mere, Quebec, Canada.

"Worth many times its cost. Saved me cost on one 'ugly' customer, alone. We take far less 'take overs,'—Sextons Studio, Montgomery, Ala.

"My best buy during 1925."—Geo. E. Lawson, Bakersfield, Cal.

"Ideas and hints each worth the price of the publication."—Wright M. Pierce, Claremont, Calif.

"I would not be without 'Towles' Portrait Lightings' for three times its cost."—Frank A. Foil, Shelbyville, Ill.



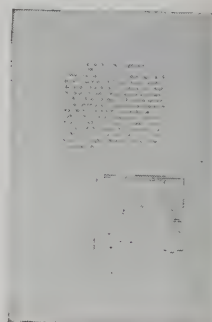
The Portrait

FRANK V. CHAMBERS, Publisher,
153 North Seventh Street, Philadelphia, Pa.

Please send me a copy of **Towles' Portrait Lightings**. I want to become a lighting expert. Enclosed is my check or money order for \$5.00. I understand you pay the postage.

Name.....

Address.....



The Diagram

Mrs. Ada Pierce, of Rushville, Illinois, has opened a new studio in Staunton, Illinois. Mrs. Pierce will be assisted in conducting her studio by her son.

Our congratulations, though a little late, are nevertheless sincere. Mr. W. Carson Webb and Miss Marion Baxter were married on Wednesday, March 30th, in Cincinnati, Ohio.

E. J. Dodd, formerly of Siloam Springs, Arkansas, has leased the Brooks Studio in Marshfield, Missouri, where he has located. We certainly wish Mr. Dodd success in his new undertaking.

Charles D. Arnold, prominent in Buffalo art circles for many years, and official photographer for the World's Fair, the Pan-American, and Jamestown Expositions, died Saturday, May 7, after an illness of three years. Our condolences are extended to Mr. Arnold's family in their loss.

One can always be assured of a lot of fun, pep and some sound suggestions when Mrs. H. C. Watton, of Oklahoma City, gives a talk. From the reports which we have received of Mrs. Watton's talk at the Southwestern Convention, entitled "The Photographer's Wife," it was one of the highlights of the meeting, being most unique in its delivery and sparkling with humor, delighting those who were fortunate enough to hear her.

Photographers of Grand Rapids, Michigan, have formed a society to be known as the "Certified Portrait Photographers' Society of Grand Rapids." The officers of the Association are: President, J. H. Brubaker; vice-president, E. E. Martin; secretary-treasurer, P. A. Dykhuisen; and a membership of twenty photographers, which, as time goes on, will probably increase rapidly, as membership is to include photographers within a radius of fifty miles of Grand Rapids. We wish the newly formed Society success in their new undertakings.

The photographers of Great Falls, Mont., affiliated with the P. A. of A., have secured one of the Association's Traveling Loan Exhibits and are making it of considerable advertising value to them in that city. The Heyn & Keeley Studio have completed arrangements, for the photographers of Great Falls, with the Strain Brothers Store for placing the pictures in the Tea Room, where they will be on exhibition for the public at all hours when the store is open. A splendid idea; photographers in other cities should take advantage of the Traveling Loan Exhibit and put it to work earning money for them.

The Wisconsin Division of the Master Photo Finishers of America held their annual Convention at Milwaukee, Wisconsin, the latter part of April, having an attendance of over sixty. The Wisconsin Division, it will be remembered, formed four years ago as one of the pioneer organization of its kind in the country. At this Convention, R. G. Catchpole was chosen president; W. E. Brown, vice-president; and Marlowe Miller, secretary-treasurer. C. S. Olson, Darlington, George Landis, R. H. Valin of Fond du Lac and Otto Jachoucek of Phillips were named as directors. Of course, no meeting of Photo Finishers would be complete without Harry S. Kidwell, president of the National, and Guy Bingham, executive-secretary. Where these two men are, one can always depend on there being plenty of activity and sound suggestions, easily adapted toward securing more business.



**THE
KORONA**

**Projection Enlarger
and Reducer**

brand new

\$ 27⁰⁰

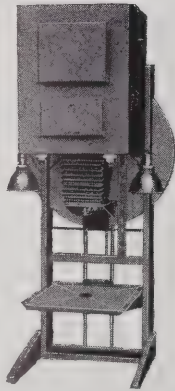
For 5x7 or smaller

A very strong and rigid enlarger made to operate quickly and smoothly with precision. Its negative carrier opens like a book, films are placed between two sheets of glass, and glass negatives rest in kits; springs hold either in place so they cannot shift or get out of focus. It has a detachable lens board and back of the lens board is an orange glass exposing cap operated by a lever outside of the camera. Can be used horizontally or vertically.

*Send for our complete supply catalog
and Bargain Book—FREE*

CENTRAL CAMERA CO.

112 S. Wabash Ave., Dept. C-6A, CHICAGO, ILL.



Have you seen the

**1927
Model**

**Bordertinting
Projection Printer**

WRITE FOR BOOKLET

B. & L. MANUFACTURING CO.

**1702-1706 Light Street
BALTIMORE, MD., U. S. A.**

Our sympathies are extended to John Erickson, of Erie, Penna., who lost his mother, April 25. Mrs. Erickson was eighty years old at the time of her death.

The Art Photographic Parlors in Ashland, Ohio, have been sold to E. J. Michael, formerly of Toledo, Ohio. Success to you, Mr. Michael, in your new location.

Word of another wedding reached us today, that of Paul Seiffert, photographer of Orofino, Idaho, and Miss Bertha Mooers, on April 18. May the newly weds have many years of prosperity and happiness.

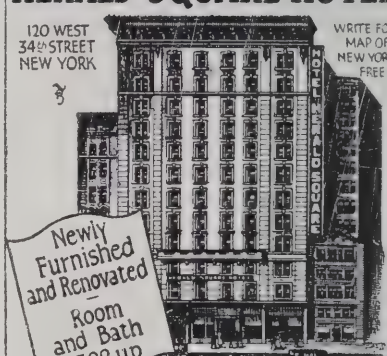
Hal A. McAlpin, formerly with the Universal Film Corp., has opened a commercial studio in the McDaniel Building, Springfield, Mo. Springfield should consider itself fortunate in having a commercial photographer of such wide experience.

A. A. Bosshart writes us of the Second Quarterly Meeting of the P. P. A. of the M. A. S., Section No. 3, which from all accounts was a meeting thoroughly enjoyed by those in attendance. The meeting was held at the Blazier-Miller Studio in Lebanon, Penna., May 11. The business session, criticism of prints, talk by G. C. Personius, of Elmira, N. Y., on "The Responsibility of the Photographer to His Public," the dinner and the selection of prints to be sent to J. B. Schriever (Jim Schriever, it will be remembered, is offering a trophy to the members of Section No. 3, the details of which have been given before), made rather a full day meeting, and a thoroughly instructive one.

Paging William H. Towles, Mr. Towles, please. On his way back from the Kansas City Convention, Mr. Towles made it a point to pay a visit to Winona Lake, where the P. A. of A. Summer School is located. On this visit to the school, arrangements were completed for the handling of the Post Graduate Students at the 1927 Session. Special rooms and equipment have been provided for them, giving to them more privacy and a better chance for their advanced studies. We feel rather sorry for the "Freshies" or undergraduates going to the School this year, as the graduates may want to assume the upper class attitude. The addition of the Post Graduate course lends to the P. A. of A. Summer School an added dignity. Director Towles reports a record registration at this date.

A regular meeting of the Professional Photographers' Club of New York, Inc., was held in the club rooms at 118 Lexington Ave., on May 18, with a demonstration of lighting and posing by Irving Chidnoff as the chief attraction. Mr. Chidnoff, who had recently returned from a brief stay in Hollywood, where he photographed a large number of screen celebrities, gave particular emphasis in his demonstration on the methods he had found most acceptable for professional subjects. In addition, he had on view an extensive collection of portraits of motion-picture stars, which created not only a wide interest among the members, but furnished also a striking object-lesson as to the working value of the suggestions given during the demonstration. Mr. Chidnoff's model for the evening was Miss Nellie Savage, a well-known motion picture actress, whose recent featured roles in "The Sorrows of Satan" and "The Broadway Drifters" have received favorable comment. A capacity attendance taxed the accommodations of the club rooms.

400 Rooms ~ 300 Baths
HERALD SQUARE HOTEL
 120 WEST 34th STREET NEW YORK
 WRITE FOR MAP OF NEW YORK FREE
 Newly Furnished and Renovated Room and Bath \$3.00 up



Prices for Commercial Photography

WE have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY
 636 South Franklin Square :: Philadelphia



KAN-RITE

the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And you will get it—all of it, less a small refining charge, if you send Silver residues of every description to

KANTRO REFINING CO.
 PORTAGE, WISCONSIN

KAN-RITE
 for sale by all dealers

HOLLISTON PHOTO-CLOTH

For Backing Photographs

Holliston Photo-Cloth is self adhesive and is furnished in standard sheet sizes. No cutting of cloth, or slow, mussy pasting necessary. Prints backed with Photo-Cloth are flexible yet firm and they will not curl or fray.

Samples and prices on request

The HOLLISTON MILLS, Inc., NORWOOD, MASS.

Boston New York Chicago St. Louis

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.
Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.
Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1035

Wednesday, June 8, 1927

Price, 5 Cents
\$2.00 per Year

CONTENTS

Editorial Notes	707
Illustration—Capt. Charles Lindbergh	709
Illustration—D. D. Spellman	711
The Receptionist—Miss I. Deal talks about Amateur Finishing (by the Sphinx)	712
Soothe the Agony (C. H. Claudy)	716
Training One's Own Help (Mabel Brown Denison)	717
Some Useful Hints	719
Association News	720, 721, 722, 724
Wisconsinites	726
Leaves from My Note Book	727, 729
Arizona Comes to the Front	730
Classified Advertisements	731

Editorial Notes

More About Sky Projection

Following closely upon our remarks in the BULLETIN on "Projection on the Clouds," comes an announcement of similar work being done by the Sperry Gyroscope Co., which experimented with an adapted searchlight, and projection of the flag on Brooklyn buildings. It was planned to throw the flag on a distant cloud mass with the words "Hello, U. S. A.," but no favorable cloud cluster could be found for the first experiment.

Dr. Elmer A. Sperry believes it opens up a new era in sky writing. The first experimental model was made by H. Grindel Matthews, of notoriety as the inventor of

the so-called "death ray." The range of the projector is from 2000 feet to twelve miles and the principle is that of the beacons on the mail plane routes.

We suggest that an auspicious time for public demonstration of these various devices may be the evening of the arrival of Capt. Chas. A. Lindbergh in New York. Perhaps an airplane image itself can be projected with appropriate sentiments as well.



A Peck of Dirt, or More

There is enough soot and dirt from smoke drifting down on American cities to make a mountain 1,500 feet high, and as wide as New York City from river to river and from the Battery to Central Park. Laid out flat, the whole island would be 21 feet deep with soot deposit.

This is an estimate by engineers just published on smoke laden air. They estimate the weight as 70,000,000 tons. Hardly an American city escapes a rain of soot less than 100 tons a square mile per year, the scientific measuring devices show.

The total yearly damage in destruction of merchandise and defacement of buildings is estimated at \$500,000,000. The Chicago estimate is \$50,000,000; Pittsburgh, \$10,000,000 and so on. The Health Com-

TELL IT WITH PHOTOGRAPHS—it doesn't take so long!

missioner of Baltimore recently estimated that soot cost each householder from \$12.00 to \$17.00 per year for extra cleaning of wearing apparel, laundry wear and depreciation of materials.

And what does this mean to the photographer? Merely that skylights cannot be kept clean indefinitely, and this is where fast lenses come in. Lens demonstrators know this and the plate men as well. Keeping your skylight clean is equivalent to the addition of another stop to your average lens speed.

Where the deposit is actually soot, the loss of light is striking. We do not have the figures at hand, but a very thin soot layer has an astonishing absorption power on the actinic value of the light. Here is another factor which points out the advisability of artificial light, and its constancy features.

Just at present, there is a wave of publicity on the use of ultra violet transparent glasses for health rays in the household and the hospital. It is extremely doubtful if many of these rays get through to the ground in the atmospheres of the larger cities and in the smaller places where smoke clouds pass overhead, even if the smoke stays aloft. Such windows collect their little film of moisture, then the tiny soot coating forms and the absorption makes them just like ordinary window glass.

✱

Can't See Pictures

Not all natives of foreign countries grasp the meaning of photographs and therefore they cannot share our enthusiasm. There is evidence that some of them cannot sense a picture. Even the most intelligent of them will often turn a picture upside down and then cannot make it out after several minutes' study. They cannot distinguish an elephant from a rhino by actual test with many of the picture results.

Travelers tell us of their experiences with photo work done in the field and a most interesting story comes from *World's Work*, where a native black boy was impressed into

service as a laboratory assistant. He sensed pictures only gradually, but they finally registered on his brain, until he became a picture fiend. When practiced, he could actually tell a good negative from an inferior one, but it took months to get used to the flat paper print. The suggestion has been given that it is the absence of depth and stereoscopic effect that keeps the picture from meaning anything to them.

This writer goes on to generalize that such is true all over the world with primitive blacks. He quotes Solomon Island missionaries whose pupils, in reading with charts of A, B, C's, often held them upside down. He got tired of correcting them, figuring it would make no difference until they were further advanced. In time they learned to read, but now always holding the matter upside down, and the habit could not be broken. They went on later to the hymn book stage and persisted in using them likewise.

Merl La Voy, who has photographed in the same islands, has a different idea of the native intelligence. He taught a chieftain in war decorations to grind several scenes of La Voy standing with some other warriors and we can attest that the results were most excellent. Chas. Caseau, who painted and photographed in the Fiji group, taught us the Fiji children's phrase, "Harmony tini ho ho," which means "take picture in the little black box." He got the surprise of his life, when a burly black with a club, silently stole up behind him, while he was painting on the beach and then stood hypnotized at what he saw. Caseau registered thirst by sign language, while shivering inwardly, and the attentive and interested native kept him supplied with drinking water and at times between looked on from behind as a critic of art and color.

Robert Flaherty, the author of the film, *Nanook of the North*, planned to take back with him a phonograph and records he had made among the Labrador Eskimos, also prints of films to be projected there to test out the psychology of the natives by both



CAPTAIN LINDBERGH,

with the *Spirit of St. Louis*, stops at Roosevelt Field for few days in his flight from San Diego, California, to Paris, France. Joe Lyons, of New York *Sun*, with Hammer Press Plate, made this splendid photograph that "will live forever."

ear and eye as well. Whatever may be the effect of flat images, such as paper prints, there is no doubt of the lure of mirrors, as the pictures by Carl Akeley showed with African belles admiring themselves.

T. T., Jr., a lady monkey, adopted by the Akeleys, had a hand mirror as a plaything, and those of us who made her acquaintance in New York know that this mirror habit was never broken.



Photographing the Skies

Fully two score years have been spent by associated scientists in mapping the heavens, and their work is not yet complete.

Originally, astronomers in some nineteen observatories throughout the world, agreed among themselves as to the celestial territory they should picture. The English finished their appointed task first; the Americans are not quite through, and observers at Hyderabad, in India and at Perth, in Australia are a long way behind. The others are strung out.

One of the objects of this stupendous task is to determine if, what have been called fixed stars, take it on themselves to move from their recorded positions. It would seem that any determinations of this nature will have to be made by observers as yet unborn.

The opinion is held by some of our modern and thoroughly up-to-date scientists, that by reason of the advances that have been made in the art of photography since the mapping began, by means of which the range of penetration of remote regions of space has been greatly increased, much of the work will have to be done over again.



Slaughter Not Sportsmanship

Geo. Bernard Shaw, that outspoken Englishman who engaged in a literary duel with our own Gene Tunney and recently had the experience of having a portrait of himself rejected by the National Academy, went on record recently about the wanton

slaughter of animals on the pretext of sportsmanship.

Writing to the League for Prohibition of Cruel Sports, Shaw said:

"There is dissension in the royal family. Prince Henry's proclamation that every artist should be a sportsman, was promptly countered by the Prince of Wales' public and pointed refusal to attend a great bull fight in Spain.

"I think that Prince Henry must have meant that every sportsman should be an artist. He was probably nervous and put the boot on the wrong foot. Certainly the artist who paints a bird in its living colors or stalks the living elephant or rhinoceros in its native liberty with a movie camera, is a thousand times better sportsman than the malignant idiot who shoots them and then gets photographed sitting on the corpse."

Strenuous objections to methods used by some of the big game hunters have been made locally, such as the pursuit of animals in flat countries by motor cars. It is doubtful if their licenses could be renewed, so strong is the prejudice in certain parts of Africa.

Along other lines is the little controversy over a Ziegfeld show where a couple of gamy little game cocks stage a bout to add local color. One tender hearted man called in the Humane Society and they staged a raid, including the two young ladies in charge of Pete and Jim. The judge insisted on a private show to verify the defense that spurs were done up in dainty little boxing gloves of leather so they couldn't hurt each other, no matter how hard they tried.



It seems to be an average of optical advice that nothing larger than a one inch head should be attempted with an eight inch lens. Never use an eight inch if there is anything longer in focus in your outfit. At least a lens of twelve inch focus should be employed if you want to work without the hampering influence of bad perspective.



D. D. SPELLMAN

SECOND VICE-PRESIDENT P. A. OF A.

In charge of the Picture Exhibit, Photographers' Association of America



The Receptionist

By The Sphinx

MISS I. DEAL TALKS ABOUT AMATEUR FINISHING

We can tell that spring is here and summer is coming in other ways than by listening for the songs of the birds or sniffing the sweet little spring flowers. We feel like the merchant to whom a customer said:

"My, what smells so?"

"Do you smell it, too?"

"Yes; what is it?"

"Business. It's punk," replied the merchant succinctly.

When we sniff the letters we are getting now, they seem to have a wee taint of the smell so clearly defined by the merchant. But it is in the future tense. It is rather an uneasiness about the hot days to come than any active complaint about spring business. Of course, business seems none too brisk over the country even now, but most of us seem to regard what we have very much as the old darky who said:

"Yessah, boss, dis heah prohibition am bettah than no liquor at all, anyways!"

The ensuing letter from Ohio states the situation in a nutshell, and we read it with the warm brotherly feeling one always has for the other fellow in the same boat as ourself:

Dear Miss Sphinx:—The time will soon be here when most of the photographic business is done by the photo-finishers instead of the portrait photographers. I have never done any finishing of amateur work, and am not anxious to, but I confess I am anxious about the summer time.

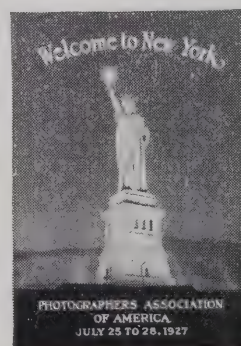
If you were me, would you install a photo-finishing plant, or can you think of something better? I have no money to waste on high-flying projects, so unless you have something practical to suggest don't bother.

A friend of mine suggested that it would be a good idea to run a kind of a gift shop

in connection with the studio. Do you think this would be better than the photo-finishing business?—OHIO.

One thing seems absolutely clear to us, to begin with. You certainly should not take on a photo-finishing department. Why? Because you actively dislike the idea to start with, and it would be very difficult, if not actually impossible, to make a success of it under such conditions. You have not, of course, told us how many photo-finishing establishments there are in your vicinity, so we can form no idea of the amount of business you would probably do, but our advice would be—leave it alone. It is a profitable field for those who like it, who know how to run it to the best advantage, and who are willing to work very long hours in the season. The margin of profit is so slight compared to the portrait game, and it ought to pay you better to spend the energy and money you would need to get ready for that business in figuring out a way to increase the portrait business.

We'll stop for one more negative before we get to positive suggestions. That one is—don't consider a gift shop as an answer to your present problem. The slow season in novelties coincides exactly with the slow



season in photographs, and at the busy season you need all your attention tuned toward your regular business. Only in a summer colony should a gift shop be a good addition to your studio, and even then, the summer colony should mean good business without it. Don't spread yourself too thin, or tie up your working capital, which you say is slight, in merchandise with a doubtful outlet. We don't want our studios to follow the lead of the drug stores. A customer came into a drug store recently and said:

"I want a bottle of iodine."

"Sorry," said the clerk, "but this is a drug store. Can't I interest you in an alarm clock, some nice leather goods, a few radio parts, or a toasted cheese sandwich?"

We don't mean to be discouraging at the outset. There most certainly *is* an answer to your problem and we will just dig till we find it. So far we admit we remind ourselves of the doctor who said, when the patient asked him what his chances were:

"Oh, pretty good, but don't start reading my long continued stories!"

Your chances for good business in summer are just exactly as good as you are willing to work to make them—or perhaps we should say, to *think* to make them, for there is no doubt that the summer situation calls for heavier brain work than the less captious winter trade. Now then, first, why is your summer business slow? Because most of the good people are away? All right. What shall we do? Echo answers—go away, too. Correct. There must be a market for our wares, and if there isn't one at home, we must pack a metaphorical basket with nice tempting fruit and peddle it along the boardwalk, in the mountains, among the lakes, etc. We always appreciated the story of the emure little Quaker lady who said to her son:

"Son, don't thee marry money, but go where money is!"

We will have to go where the business is, and we might as well make up our minds to without a lot of talk about the extra overhead, etc. If we just manage to break even

on our expenses, it is far better than staying at home and running behind. Besides, if we are wise, we can make a little vacation trip out of it, too.

Some of us can solve the problem at little extra expense by doing home portrait work, and of course sending the stuff back to the studio for finishing—even for proofing, probably. That is the least expensive method, but not always the most successful. Summer people like to look around shops and studios, having a lot of idle time on their hands, and a little one-room studio, just for operating and reception room work, would at least give you an opportunity to display frames, colored work, etc. Also, it is far less trying work for hot weather.

You will have to be looking around, or have some one do it for you, right away, to find a little place where the rent is not too steep. Then, you want to send a girl down to get to work on the telephone or sending out mail announcements several days before you open up at all. Our main suggestion is, by all means specialize on some one particular thing, and that not too expensive. Small porcelain miniatures in cases make tempting summer bait. You know best what special you can offer that is attractive and reasonable. In a summer place it is not hard to make a thing the rage. And people are in a mood to spend money, if the first expense does not look too great. Your complete orders should average quite high. Naturally there is less sales resistance in a resort than there is in a bustling town, busy about earning its daily bread. There is a lot in atmosphere. If you have never tried out the summer plan, you have failed to take advantage of the biggest aid that circumstances and environment can give you. Think seriously before you turn it down.

If perchance there are imperative personal reasons why you should remain in your own town or city for the summer months, and the portrait business goes into a slump, why not make the firm resolution to try for all of the catalogue work in town? If you live in a big city, haunt the advertising agencies,

for advertising goes on in summer just as strenuously as in winter. In the hot months big fall campaigns are mapped out and planned. If your town is small, deal with your merchants direct. There will be few of them in these days who do not send out circulars or direct mail of some sort. Sell them on the ideas of photographic illustrations for the next issues, and offer them special rates at this season when you are not so busy. The far-seeing ones will take you up, especially if you have gotten together some attractive samples. But you will have to resolve to see *all* of them. You can't get back of the old law of averages. If you see enough people, some of them are bound to be openings for you. The whole point in any sales promotion plan, as we have said so often before, is to keep everlastingly at it. The big industries of the country do not sit back and rest on their oars after one big campaign. They must keep constantly bombarding the public with their own enthusiastic praise of their own product.

Suppose you are in a very small town indeed, and there are absolutely no industries or business to fall back upon. Very well, in such a town you must know just about everybody and there must be a couple of pretty girls at the very minimum guess who will take a sporting chance and pose for you for some calendar work, in a promise of a share of the profits, if any. This work is fun, and you often get a pose that suggests an idea for an ad for some national advertiser. It is simple enough to work it out and submit it by mail to the advertising manager of the concern, who is always on the lookout for something good, even if his work is regularly done by a certain man.

If you don't know how to dispose of calendar work, get a list from one of the listing agencies of calendar manufacturers and go at it from that angle. There is one beautiful thing about this great country of ours. There are many things we don't know, but there is always a way to find out. If we could once believe that the only limits to our success are those imposed by our own mental

and physical laziness, we would hear less about poor business. We wouldn't talk about it either. We wouldn't have time!

Now that prizes at conventions seem to again be coming into vogue, it is a good idea to take a little time in the summer to try to work up something really worthy of us. We can increase our store of books on photographic subjects. We can carefully file our magazine numbers, so that they are accessible. What we are trying to get at is that there is no excuse for doing *nothing* and every reason for doing *something*. In some not wholly understood way, like seeks like. Activity draws activity, and as soon as you feel busy, even with work that is not bringing in money at the time, you begin to be busy with profitable work. But you must be willing and glad to work.

Little Miss I. Deal approached Mr. Blank the other day with a curious hesitancy.

"I don't want you to think it is strange of me to speak to you of this, Mr. Blank," she began.

Mr. Blank promptly and with considerable curiosity, assured her that he would not, and suggested that she proceed.



MINYA DUHRKOOP

"It's just this. You know, since the days have gotten so warm and lovely, Mrs. Blank is in the studio much more than she was in the winter. She finds it just a nice walk in the afternoon and stays several hours sometimes. Now you know I like Mrs. Blank and she even helps me if I am busy, so you can't surely think I speak for myself or from a personal standpoint of annoyance, but I have noticed that several of the customers who knew who she was did not speak so freely in front of her about the various negatives and I found it a bit hard to get their order.

"They don't mind telling me or even you that they don't like certain poses, but when she is there they think of you as her husband and not just as their baby's photographer, and any remark about the work they feel would sound to her like a criticism of you. I don't pretend to understand the psychology of the matter, but I have definitely noticed the restraint."

Mr. Blank smiled a bit difficultly.

"You suggest, I gather, that Mrs. Blank's place is in the home?" he said.

Little Miss I. Deal flushed.

"It is not nice of you to make me feel cheap!" she declared indignantly, "when you know I am only interested in the best possible business for the Blank studio. I can't explain it, and if you think I'm horrid I can't help it, but there is just something about the photographer's wife being in the studio that the customers, especially the women, seem to resent. I can understand why they feel that way about a doctor's wife, because there is always the off chance that she will tell the whole town about their individual and particular ailments which they may not care to have aired. But why they feel that way in a studio, I don't know. I only know that they do. I know, too, that several women, whom financial circumstances force to work in the studio with their husbands, do not use their married name in the reception room, and things work out much better."

Mr. Blank smiled as she paused, quite out of breath.

"It takes courage," he remarked, "to make the statements you have just made, and they shall not be wasted. Fortunately, Mrs. Blank is a very sensible woman and will quite understand when it is put to her as you put it to me. I wonder if you will continue to be generous, and explain this to her when she comes in again?"

But this thoroughly masculine suggestion Miss Deal gently but firmly declined! She had already done her full duty by the institution. She knew that the best woman in the world, while far from being so small-minded as to be unfoundedly jealous of her husband's receptionist, would nevertheless resent any dictation from her, no matter how nicely couched. She conveyed as much to Mr. Blank, who saw the point, however hazily, and promised that when he made the suggestion to Mrs. Blank he would not implicate its original author.

Mrs. Blank soon stopped visiting the studio so frequently, but Miss Deal was not quite sure whether it was because of any hint from Mr. Blank or because the baby began developing the various infantile ailments common to his age. Which reminds us of a good mumps story. They were examining soldiers in France for the mumps. When the doctor came to one private he said:

"Did you have the mumps on both sides?"

"No," came the answer, "only in the United States."

The English language is capable of so many interpretations in its various forms and ramifications of speech, that we sometimes wonder whether our own words are understood as we mean them. We try always to be sincere and truthful above all things, helpful if we can, and kindly even in our criticism of the inertia that seems common to most of us. It would not avail for us to mince matters, and we will just have to trust that our good friends, our readers, will consider our good intentions and not our poor phraseology in cases where words are used injudiciously in ways that they might offend.

Soothe the Agony

C. H. CLAUDY

How many readers have ever had a chance to examine the *London Times*, which, in its own opinion, at least, is the premier newspaper of the world?

Those who are familiar with what the Briton loves to refer to as "The Thunderer" know that down the center of its front page is a column devoted to personal advertisements, familiarly called the Agony Column, because it is so often expressive of so much despair, longing, unhappiness.

Here, at ten shillings a line, the broken-hearted, the anxious, the lovelorn, together with the criminal, the hunted and the hunters, display, for all the world to see, a message meant only for one. Why they do it, only they know. That there are so many people in one city who cannot or will not let their address be known, or who, for one reason or another, don't dare receive mail, seems almost unbelievable—yet here is the column to prove it.

In a recent issue appeared the following—which is why the *London Times* and its Agony column gets into an American professional photographers' journal:

Boymine. Pictures made. One especially for you. Sorry. Please come and get. CUDDLES.

Here is romance! And one can speculate with as free a fancy as nature has provided as to the real story behind the little epic in thirteen words. Perhaps Boymine quarreled with his Cuddles because she wouldn't give him her picture. Maybe she gave the last one she had to some other fellow, and Boymine, naturally, didn't like it. He quit and went running around with some other dame, perhaps? And Cuddles found that life without Boymine wasn't so good? Use your own judgment. You have it on her own word that she had some more pictures made, one especially for him, and wouldn't he please come and get it and hear her say she was sorry?

Well, what could be fairer than that?

What is fairer than a pretty photograph of a pretty Cuddles, anyhow, and what, I ask you, does any Boymine like better?

Well, all of that being so, why not capitalize it?

There is a lot of photographic advertising directed to people's pocketbooks; so much for so much; so much for so much less than you can get it elsewhere; bargain day at the studio; get a coupon and have four made for seventy-nine cents or something!

There is a lot of photographic advertising directed to trying to stimulate a desire for pictures. What can you buy for the money that makes so many nice presents? Don't forget the picture for Friend Wife on the anniversary; you'll never be any younger or better looking than you are today, better have your picture made, etc.

There is a quantity of photographic advertising rather foolishly devoted to flattering the advertiser; biggest studio south of New York; our work compares with the best there is; you haven't seen a photograph until you have seen ours, etc.

But how often do you see a photographic advertisement directed to the loving hearts which make the world go 'round?

Mighty seldom! Yet ninety per cent of young women who have their pictures made have some boy in mind when they do it, and ninety-nine and nine-tenths per cent of young men have some Jane in their hearts when they come to you to sit.

It is axiomatic in the advertising world that the natural demand for anything can always be increased by proper advertising. This has been proved with the most unpromising of goods—gravestones and coffins, life insurance bought for someone else, books to study which mean hard work, etc.

With so easy a mark as a boy or girl all het up over the other sex, why not cash in? Why not direct some advertising directly to John, not to have his picture made to give to Jane, or Jane, imploring her to be photo-

graphed so she can delight John, but preaching to John about how pretty she is in a good photograph; preaching to Jane about how she ought to have a good photograph of him before he gets too successful and settled?

Set them to work on each other. He can persuade her to be pictured for his benefit a lot easier than you can! She can move the vain male towards the camera with much more celerity than you can. Let John and Jane do it for you. All you need to do is to start it off.

How? Oh, well, I am not your advertise-

ment or booklet or letter writer! If I were—well, I think I'd take the Boymine-Cuddles agony column advertisement, tell its story in a few paragraphs, put it on a postal or a single sheet, and mail it to all the Boymines and Cuddles I could think of—and I bet I'd pay the postage and the printing cost the first day, and have a nice fat profit at the end of the month.

No, the idea doesn't cost you anything. Cuddles paid for it when she bought her two lines of space in the *London Times*!

If you use it, and make anything, thank Cuddles!

Training One's Own Help

MABEL BROWN DENISON (MRS. H. H.)

With the average photographer in a small town, or elsewhere, the price of competent help is a formidable problem. The work of an all-round studio can hardly be done by the "boss" alone, yet often the salary of first-class help would so cut into the profits as to be prohibitive.

Many photographers are solving the problem by training their own help and are finding the solution very satisfactory. Others have tried the same method and have been very much disappointed in the results.

There are many things to be taken into consideration in the profitable training of one's own help. Lack of this consideration may be the cause of the failure in many cases, in the success of the method.

First, it must be a profitable proposition to the one taking the training, else the desirable ones will look elsewhere. It must be made an absolute business proposition, fair to all parties. The ones taking the training should be reasonably sure that, by doing their part, they will be qualified to hold a remunerative position when the course is finished. Any responsible photographer will feel it incumbent upon him to see that this is accomplished.

If the student does not respond to the training, drop him. However, in our own studio, where a considerable number have

learned the work, not one has had to be dropped. All have gone directly into remunerative positions after learning the work. Only two have left the profession, and not because they did not like photography. We could have placed in excellent positions many times the number we have trained, as there seems to be quite a demand for studio-trained help. Also, our waiting list of applicants is always large.

One group from which successful photographers are made seems to be the high school graduates. Many boys and girls at the close of high school find themselves yet unfitted for any remunerative position, and yet their finances prevent further schooling. For many of these it is an "Earn while you learn" proposition or none at all. We have found them eager, interested students of the work, and every one of them has stayed by until fitted for good positions, and some long after. Not one high school student that has begun the work with us has turned to anything else afterward.

From whatever walk of life these students are chosen, it is well to select those who are reasonably certain that they wish to make photography their profession. Don't imagine that everyone who says, "I have always been just crazy to learn photography" is a desirable student. Earnestness

of purpose, and the real desire or need of making it their profession, gives a different incentive and a different view of the training than does the mere idea of having a pastime that one can be "crazy" about.

Among the qualities to be looked for in a student are honesty, alertness, thoroughness and a pleasant disposition. Artistic taste? Some, if possible. Business sense? Yes, a lot of it. Or, if you especially emphasize the artistic in your studio, that should read—Artistic taste? Yes, a lot of it. Business sense? Some, if possible. The proportioning is up to you.

It often happens, too, that after training retouchers, they are in a position to continue that work for you after leaving the studio and while the new help is not proficient. Or, you may have students in training who do not care to take retouching, as is frequently the case. The retouching and color work of our studio is all taken care of by former students of ours, one of whom is married and living in an adjoining town, and another who is a professional retoucher in a large city. After learning under the "boss," they know exactly what he expects in their work on a negative.

Now as to wages paid. Of course, even to begin with, the minimum wage law has to be observed. This is often more than they are really able to earn at first, but not for long. By using the "Learn by doing" method—the best, after all—the students soon become proficient in the more simple parts of the work and earn their wage.

Let their progress be steady, even as it would be if they were taking a course in some school. This is *very* important. If the student is satisfied that he is getting a competent training that will amply fit him for a good position, the wages he is getting become with him a matter of secondary consideration.

Through the lower wages paid, the photographer gets his pay for the training. It is a matter of giving service for service, and is in many studios being worked out to the complete satisfaction of all concerned.

A New Book

Commercial Photography

BY

DAVID CHARLES

A 142-page book, full of meaty ideas for the Commercial Photographer. Mr. Charles, the author, was formerly the photographer for Marconi's Wireless Telegraph Co., England, and has given many new slants in commercial photography in this book.

Price, \$2.00 per copy

Postage, 10 cents

FRANK V. CHAMBERS

636 S. Franklin Square :: Philadelphia

The critic said of the picture:

"A Pleasing Bit of Composition"

Why? Because, consciously or unconsciously, the photographer observed the rules of art.

Don't waste your energy and materials in chance shots. Train your eye to "see" pictorial possibilities through John Burnet's (F. R. S.)

ESSAYS ON ART

(In Three Parts)

I—Education of the Eye

29 figures, 25 illustrations

II—Practical Hints on Composition

38 illustrations

III—Light and Shade

39 illustrations

Make your check out for only \$2.15 and send with the coupon TODAY and we will mail this book which will help you make your photographs PICTURES.

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia, Pa.

Please send me Burnet's ESSAYS ON ART at once. I enclose \$2.15.

NAME

ADDRESS

Some Useful Hints

Boiling tap water removes the lime salts by precipitating them out of the solution and drives out the dissolved air. Don't shake the water or stir it up vigorously or you will enclose more air.

A thinned celluloid varnish on a print surface enhances the richness of the shadows and prevents the bronzing which sometimes comes from sulphur in the air or from gas fumes.

Don't leave plates in plate holders, as they are not only subject to fumes but also to emanations from varnish, lacquer, or wood or leather fittings. The best thing for an exposed plate, is the developing solution.

When acetic acid is not available and you can find some citric acid in a drug store, a substitution may be made in the ratio of 1 oz. of citric acid to 2 oz. of 28° acetic or weight for weight if your formula called for glacial acetic acid.

Too much stopping down cuts out the roundness you need in portraits. Give more care to proper distribution of focus and you will need less stopping down.

A developer, after using several times, is charged with chemicals from the plates or films used, including bromides. Thus they cannot work like fresh solutions.

It can hardly be claimed that diluted developers will bring out more detail than concentrated ones, but the first will produce better negatives from under-exposures, because it does not choke up the high-lights so quickly.

Various papers used in printing have coated surfaces, which, under mercury vapor lamps, have curious color or absorption effects. Such papers vary greatly in their photographic effects. Some of wonderful whiteness to the eye show dark under these lamps or enclosed arcs. This will explain some anomalous results in copying.

Reliable Photo Supply Houses

Eastman Kodak Stores, Inc.
(Formerly Glenn Photo Stock Co., Inc.)
183 Peachtree Street, Atlanta, Ga.

Burke & James
Manufacturers of Rexo and Ingento Products
223-225 West Madison Street, Chicago, Ill.

Central Camera Co.
Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores Co.
(Sweet, Wallach & Co.)
133 North Wabash Avenue, Chicago, Ill.

Norman-Willeys Photo Supply
Studio—Finishers—Engravers—Dealers' Supplies
318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co.
Photographers' & Photo Engravers' Supplies
208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc.
(Formerly Standard Photo Supply Co.)
213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc.
223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop
Everything Photographic
424 Grand River Ave. West, Detroit, Mich.

Zimmerman Bros.

(Eastman Kodak Co.)
380-384 Minnesota Street, Saint Paul, Minn.

Hyatt's Supply Co.
417 North Broadway, St. Louis, Mo.

W. Schiller & Co.
6 S. Broadway, St. Louis, Mo.

Eastman Kodak Stores, Inc.
356 Madison Ave., at 45th St., New York

R. J. Fitzsimons Corporation
Autochrome and Ilford Products
75 Fifth Avenue, New York City

Medo Photo Supply Corp.
Phones—Chickering 2536-7-8-9
323-325 West Thirty-Seventh Street, New York

George Murphy, Inc.
57 East 9th Street, New York City
Our Monthly Magazine "Snap Shots" Free

Willoughbys
Everything used in Photography
110 West 32d Street, New York

Eastman Kodak Stores, Inc.
(Formerly John Haworth Co.)
1020 Chestnut Street, Philadelphia

Eastman Kodak Stores, Inc.
(Bell Photo Supply Co.)
606 Wood Street, Pittsburgh, Pa.



ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

ALVA C. TOWNSEND, PRES.
226 S. ELEVENTH ST.
LINCOLN, NEB.

CHAS. AYLETT, 1ST VICE PRES.
96 YONGE ST.
TORONTO, ONTARIO, CAN.

D. D. SPELLMAN, 2D VICE PRES.
4838 WOODWARD AVE.
DETROIT, MICH.

JOHN R. SNOW, TREASURER
728 S. SECOND ST.
MANKATO, MINN.

J. W. SCOTT, CHAIRMAN COMMERCIAL SECTION
205 W. FAYETTE ST., BALTIMORE, MD.

PAUL E. TRUE, CHAIRMAN N. P. E. C. BUREAU
600 W. 178TH ST., NEW YORK, N. Y.

L. C. VINSON, GENERAL SECRETARY, 2258 EUCLID AVENUE, CLEVELAND, OHIO

Scholarships to Winona School

It would be considered a courtesy to the Winona School if all scholarships could be referred to me for registry.

If donors will kindly send in their names and addresses, together with names and addresses of persons to whom awards are to be made, also names of studios employing such persons, it will be appreciated. This information is necessary in order to complete the record for the school.

As we have more applications than available scholarships to date, here is your opportunity to help the cause.

Mrs. Howard D. Beach
Chairman Scholarship Committee
for Winona School
467 Virginia Street, Buffalo, N. Y.

Scholarships Available

Scholarships donated by the following firms and individuals:

One by Fowler and Slater Co., Cleveland, Ohio, through Cleveland Professional Photographers' Society.

One by *Camera Craft*, San Francisco, through Miss Ida Reed.

One by Wisconsin Association through the Wisconsin Association.

One by Western Photo Supply Co., Chicago, (S. M. Marks, proprietor), through Chicago Professional Portrait Association.

One by L. C. Vinson, Cleveland, through the Woman's Auxiliary.

Four by Ansco Photoproducts, one each through M. A. S., Wisconsin, Missouri Valley and Southwestern Associations.

Two by Z. T. Briggs Photo Supply Co., Kansas City, one each through the Southwestern and Missouri Valley Associations, the Missouri Valley Association carrying \$50.00 expense money in addition.

One by R. W. Johnson, Pittsburgh, Pa., through the Woman's Auxiliary.

One by Fred Millis, Millis Advertising Co., through the Woman's Auxiliary.

Two by Woman's Auxiliary, through the Woman's Auxiliary.

One by "Anonymous," through the BULLETIN OF PHOTOGRAPHY.

Scholarships Awarded

The following nine scholarships have been placed:

Kenneth Carson, Tulsa, Okla., donated by Ansco Photoproducts through the Southwestern at Dallas, Texas.

J. C. James, Denton, Texas, donated by Z. T. Briggs Photo Supply Co., through Southwestern, with \$50.00 expense money by Pittman, of Dallas, Texas.

Miss Dorothy Igou, Newton, Kansas, donated by Z. T. Briggs Photo Supply Co., through Missouri Valley.

Miss Zelma Service, Ottawa, Kansas, donated by Ansco Photoproducts, through Missouri Valley.

Miss Jewell Cole, Eugene, Oregon, donated by Woman's Auxiliary.

Miss Ethel Tallman, Pittsburgh, Pa., donated by R. W. Johnson.

Miss Hazel Ramsburg, Weston, W. Va., donated by Ansco Photoproducts through M. A. S.

Mrs. Louise Stevenson, Cairo, Ill., through Woman's Auxiliary.

A. J. Alvin, Pittsburgh, Pa., "Anonymous" donor through the BULLETIN OF PHOTOGRAPHY.

The Business Course at Winona

To the Photographers of America:

Will you render a great service to the students of the 1927 Winona Lake Summer School class?

It is the purpose of the management to make the new Business course a sort of clearing-house of successful ideas and methods; and for this splendid project it is necessary to assemble data from all over the country for purposes of comparison and adaptation.

You can, if you will, help greatly by sending either to Director Will H. Towles at 1526 Connecticut Avenue, Washington, D. C., or direct to the Instructor of the new course, Miss Virginia Whitaker, 4111 Balti-



FRED C. BECKER
Chairman New York Exhibit Committee

THE CAMERA

The Photographic Journal of America

Everything that is interesting for the amateur, professional and technical photographer will be found in

THE CAMERA

The Magazine You Should Read

Right up-to-date.
Beautifully printed and illustrated.

\$2.00 per year

Postpaid in United States and Canada.

20 cents per copy

FRANK V. CHAMBERS

Publisher

636 Franklin Square, Philadelphia

The Portrait Studio

FOURTH EDITION

A small book (5x7¼ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

*Send for your copy today
Only 75 Cents, Postpaid*

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

more Avenue, Philadelphia, Pa., samples of all the paraphernalia of studio procedure that you use, from sitting cards to bill heads. That includes such items as:

- Shop tickets
- Order blanks
- Order verification slips
- Sitting cards or slips
- Negative preservers
- Proof bags or folders
- Direct mail enclosures
- Letter heads
- File cards
- Daily report sheets
- Inventory sheets
- Appointment cards, etc.

Mr. Towles has already requested samples of advertising and publicity. He reports that a great many have been received so far, for which he is very grateful. Will you add to the above list squeegees of any part of your studio, especially of the Reception Room and show-cases or show-windows.

Your coöperation will mean 100% greater interest and assistance to the student who will be able to see on the bulletin boards concrete examples to supplement verbal instructions. Do not hesitate because your studio is small and you are not sure that your methods are the best. There will be many students from small studios who will benefit far more from workable small studio plans than from the more complicated systems of the large studios.

There are many items not included in the list. Send in anything you have. The students will be benefitted by the material, and quite as much by your friendly spirit of coöperation.

"The Sooner—The Better!" is the slogan. Hard to realize that the school session starts in eight short weeks! There is still time, by the way, to enroll for this August. If you have never brushed up under Mr. Towles you have missed a wonderful inspiration. Ask any of the Alumni!

The Picture Exhibit

Plans to make the Picture Exhibit at the Forty-fifth Annual Convention one of the most interesting that has ever been shown are rapidly going forward. D. D. Spellman, Vice-President, has charge of this work and has sent out over 8,000 Promise Cards within the past week to the photographers in the United States and Canada.

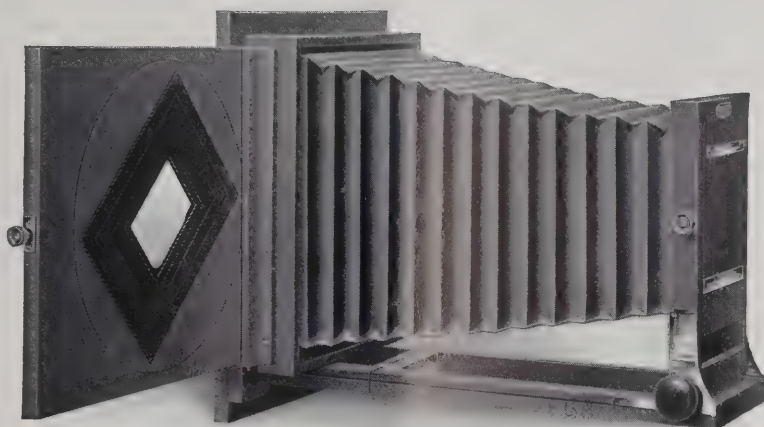
Chairman Fred C. Becker, of New York Exhibit Committee, is working hard to see that the pictures shown from the New York photographers are not only representative, but that they are in addition illustrative of the finest work of the best men in the great Metropolis. Mr. Becker's Committee is combing all of the 1500 or more photographers in the greater territory to secure the finest possible exhibit from the Convention hosts.

In addition to all of this, special exhibits have been invited from a number of America's leading photographers. The Secretary's office has also received word that special collections of pictures are coming from England, Berlin, Vienna and Australasia.

This year there will be a Jury of Admission which will pass on all work exhibited. This jury has decided to grade all pictures sent for exhibition at the Convention. They will be graded into three classes—A, B and C—according to their degree of excellence, for the assistance of the exhibitor. There will be placed on each and every picture selected for the Exhibit a seal indicating their grading. In addition, pictures selected beautifully printed certificate suitable for for the Traveling Exhibit will receive a framing.

A special effort this year is being made to secure enough pictures of high standard from the Exhibit so as to increase the Traveling Exhibits from three to five. The Traveling Exhibits this year have been in constant demand from the first of January and are booked solid until the middle of July. It is hoped that we cannot only increase the number of exhibits, but also very materially raise the standard of the

*An enlarging camera
which will earn its board*

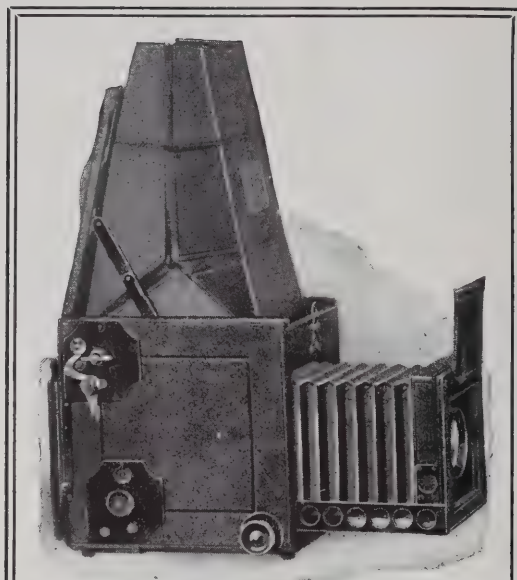


The Revolving Back Enlarging Camera enlarges any negative from $3\frac{1}{4} \times 4\frac{1}{4}$ up to 8×10 . The back is rotated by rack and pinion, and this feature combined with the 22-inch bellows draw and rising and falling front makes centering on the easel easy for a wide range of enlargements.

The ability of this camera to handle usual as well as out-of-the-ordinary work makes it a very valuable piece of equipment.

The price of the Revolving Back Enlarging Camera at your stockhouse is \$45.00. This camera is made by The Folmer Graflex Corporation and sold by the

EASTMAN KODAK COMPANY
Rochester, N. Y.



The New Versatile
Revolving Back
Telescopic
GRAFLEX

3¼ x 4¼

4 x 5

NOW you are *not limited* to the use of one lens. Here is a Graflex with long bellows extension — telescopic model — with removable lens board to which Zeiss, Goerz, Cooke, Heliar, Kodak or any other make lens can be fitted. It fills a long-felt want in the camera field. The focusing hood is also detachable to give access to the ground glass.

PRICES

3¼ x 4¼ (without lens)	\$90.00
Fitted with 6½-inch f3.5 Schneider Lens . .	120.00
Fitted with 7½-inch f3.5 Schneider Lens . .	125.00
4 x 5 (without lens)	100.00
Fitted with 8½-inch f3.5 Schneider Lens . .	135.00

WILLOUGHBY'S
110 West 32nd St., New York, N.Y.

pictures shown. It is also planned this year to supply each Exhibit with a number of interesting publicity stories that can be used in the local papers wherever the Exhibits are shown.

Winona School

Registrations are being received daily for the Winona School of Photography. Greater interest than ever before is being shown in the School. Registrations have been received from all over the country—from Texas, Arizona, Ontario, Canada, Maine, Kansas, Oklahoma, Minnesota, as well as from points close to the School. This will be the third year for one of the students coming from Arizona.

A number of new instructors have been added to the School this year. Miss Virginia Whitaker, of Philadelphia, will have charge of the business and reception room course. This will be one of the most valuable and practical courses for all who attend the school. F. R. Pratt, of Washington, D. C., will teach retouching. Miss M. Wuille, of St. Louis, will teach coloring. These are all new courses.

In addition negotiations are in process for several additional series of lectures, notably on advertising, composition, and lenses and their uses. The names of these lectures will be announced within the next few weeks.

When the Professional Photographers' Association of Great Britain had their Convention a few weeks ago, President Townsend sent them a message of greeting and congratulations. Their President, Halksworth Wheeler, replied as follows:

"Professional Photographers' Association of Great Britain reciprocate fraternal greetings and appreciate spirit of coöperation for mutual advancement of professional photography."

The President and the Board of Directors of the P. A. of A. are doing everything they possibly can to foster the spirit of coöperation and friendliness between the P. A. of A. and the associations of professional photographers throughout the world.

Useful Photographic Books

The out-of-print PHOTO MINIATURES contain information on the subjects listed below. We have only one or two copies of these numbers. Check them over, then send in the numbers you want. Be sure to give a second choice. Price 60 cents, postpaid.

No.		No.	
1	Modern Lenses (April, 1899)	90	Practical Telephotography
3	Hand-Camera Work	91	Photographing Outdoor Sports
4	Photography Outdoors	92	Practical Orthochromatics
5	Stereoscopic Photography	93	Development (Gaslight) Papers
6	Orthochromatic Photography	94	Photographic Post Cards
7	Platinotype Process	96	Leaves from an Amateur's Notebook
8	Photography at Home	97	Photography with Small Cameras
10	The "Blue Print," etc.	100	Enlargements from Small Negatives
13	Photographing Flowers and Trees	102	Trimming, Mounting and Framing
14	Street Photography	103	Toning Bromide and Gaslight Prints
15	Intensification and Reduction	106	Oil and Bromoil Printing
16	Bromide Printing and Enlarging	107	Hand Camera Work
18	Chemical Notions	109	Drapery and Accessories
19	Photographing Children	115	Platinum Printing
20	Trimming, Mounting and Framing	116	Hand Work on Negatives
21	Albumen and Plain Paper Printing	117	Outdoors with the Camera
23	Photographic Manipulation	119	The Optical Lantern
24	Photographing Clouds	121	Making Pictures of Children
25	Landscape Photography	123	Enlarging on Gaslight Papers
26	Telephotography	125	Pocket Camera Photography
28	Seashore Photography	127	Amateur Portraiture
30	Photographing Interiors	128	All About Color Photography
31	Photographing at Night	129	Group Photography
32	Defects in Negatives	131	Simplified Photography
34	More About Development	132	Getting Results with Your Hand Camera
35	Enlarging Negatives	133	Finishing Portrait Enlargements
36	Lens Facts and Helps	135	Flashlight Photography
37	Film Photography	137	Lighting the Subject in Portraiture
38	Color Photography	138	Travel and the Camera
39	Photographing Animals	141	Home Portraiture
40	Platinotype Modifications	142	Profitable Processes*
42	Genre Photography	143	Remedies for Defective Negatives
43	Photographic Chemicals	145	Failures—and Why; in Negative Making
44	Coloring Photographs	146	Success with the Pocket Camera
45	Orthochromatic Photography	148	Failures—and Why; Printing and En-
46	Development Printing Papers		larging
47	Kallitype Process	149	Photographic Chemistry
50	Studio Construction	150	Commercial Photography
51	Press Photography	152	Photographing the Children
52	Aerial Photography	153	Optical Notions for Photographers
53	Pictorial Principles	154	Photographic Printing Papers
54	Outdoor Exposures	155	Photography in Winter
55	Architectural Photography	159	Success with the Hand Camera
57	Winter Photography	161	Sports and the Camera
58	Outdoor Portraiture	164	Enlarged Negatives and Transparencies
60	Who Discovered Photography*	169	Photographic Words and Phrases
62	Vacation Photography	174	Home and Garden Portraiture
65	Home Portraiture	175	Stereoscopic Photography
67	Orthochromatic Photography	177	Selling Photographs to Advertisers
68	Decorative Photography	178	Photography as a Craft
69	Printing-out Papers	179	Photographic Emulsions
71	Marine and Surf Photography	180	Photography with a Hand Camera
73	Panoramic Photography	181	The Air Brush and the Photographer
75	Bromide Printing and Enlarging	182	Studio Design and Equipment
76	The Hand-Camera and Its Use	183	Color Photography
78	Printing Papers Compared	185	Kallitype and Allied Processes
79	Choice and Use of Lenses	186	Bromoil Prints and Transfers
80	First Book of Outdoor Photography	187	Photographic Lenses—In Use
81	Ozobrome, Kallitype, Sepia and Blue Prints	188	The Exhibition Print
82	Modern Dark-Rooms	189	Enlargers for Pocket Cameras
85	Photography with Flashlight	191	Out-of-Doors with a Hand Camera*
87	Bromide Enlarging Made Easy	192	What Pictorialism Is*
88	Defective Negatives and Remedies	194	Photographic Failures*
89	Photography with Films	198	High-Speed Photography*

Numbers marked with (*) 40 cents each.

FRANK V. CHAMBERS

636 SOUTH FRANKLIN SQUARE

PHILADELPHIA, PA.

Wisconsinites

With the program, such as Gus Malme had for the Wisconsin State Convention, at Racine, we are at a loss to understand the lack of support given him by the members of that organization. We felt sure that the program, coupled with the entertainment features, and the presence of the manufacturers and dealers, would stimulate a large convention attendance, and were disappointed when the actual figures reached us. Gus Malme, his co-workers and assistants worked like trojans to make this convention a success. Even the city itself bent every effort to make itself known as an ideal convention center and certainly succeeded.

With men like Will Towles, of Washington, D. C.; Harry DeVine, of Cleveland, Ohio; George C. Blakslee, Lake Geneva, Wis.; A. B. Cornish, of the Eastman Kodak Company; Dr. Stanley Krebs, of New York City, and Felix Schanz, of Fort Wayne, Ind., it would stand to reason that the convention would be an instructive one. Aside from these men, there are Dudley Brattin, Horace W. Davis, president of Ansco Photoproducts, Inc.; Harry M. Fell, of the Eastman Kodak Company; Chas. D. Kaufman, Chicago, and several others who spoke on the advertising campaign, which, by the way, is now *over one million and a half*. The entertainment features included a big party and dance at the Country Club, a theatre party with special added features for the photographers which drew some hearty laughs, and a most successful and enjoyable banquet on the last evening, with Paul True, of Defender Photo Supply, as toastmaster.

President Malme, the officers of the Association, and Dr. Gearen, are to be congratulated for their untiring efforts to make the Wisconsin State Convention a success. That the photographers of the state did not respond is not their fault, and they were the ones who missed the time of their lives.

The incoming officers are John Glander, president (congratulations, John; we know you will put Manitowoc on the map); B. P. Johannes, Milwaukee, first vice-president (we know B. P. will make an excellent vice-president); for the second vice-president, C. R. Reiersen, of Madison; E. Tallmadge, as treasurer, will put Waukesha on the map and incidentally guard the funds of the Association; L. A. Motl is the hard-working secretary from La Crosse. We extend our heartiest congratulations to them all.

✻

On May 27, a meeting of the "Minute Men" was held, at which time final instructions were given toward the selling of membership in the P. A. of A. Joseph G. Dombroff, chairman of the Attendance Committee, is in constant communication with 250 roadmen and demonstrators throughout the United States. Each man is putting forth every effort to do his share. Mr. Dombroff says it is his hope that *every* photographer in the United States will have received a personal call from a P. A. of A. representative. That's it, Joe, go after 'em.

Save 25% to 60%

On Slightly Used

Cameras, Kodaks and Lenses



Our Bargain Book and Catalog contains things that the professional and amateur photographer needs.

SEND AT ONCE
FOR YOUR COPY

You will find the most up-to-the-minute Cameras, Lenses, and supplies of every de-

scription, both used and new, listed therein at startlingly reduced prices. Thousands have been pleased with our Bargains and business methods. We can do the same for you. Every item is guaranteed and a

10-DAY FREE TRIAL

is granted, after which time, should the outfit prove unsatisfactory, same can be returned and your money will be refunded. Can anything be fairer or squarer?

CENTRAL CAMERA COMPANY
112-M, South Wabash Ave., CHICAGO, ILL.

READY NOW!

Retouching and Finishing for Photographers

By J. SPENCER ADAMSON

\$2.00, Postpaid

YOU can learn the art of retouching and finishing with this new book. It shows you how to *minimize* the unintentional defects and how to *emphasize* the good features of the work of the photographic artist.

If you do your own work, or if you work for the trade, you will find J. Spencer Adamson's book deals authoritatively with the subject. He has packed 124 pages with principles and methods evolved from 25 years of practical experience and wide research. He gives the "before and after" of retouching and finishing.

Section I . . . Retouching Negatives
Section II . . . Finishing in Monochrome and Color
Appendix . . . Formulas, System in Trade Retouching


Can you afford to be without it?

FRANK V. CHAMBERS, 153 N. Seventh St., Philadelphia

Please send me, postpaid, "Retouching and Finishing for Photographers." Enclosed is \$2.00.


Name

Address



LEAVES FROM MY NOTE BOOK

By an Old Hand



J. Loranson, photographer of Toppenish, Wash., has put his studio through a period of extensive renovations, which, when completed, will contribute to the efficiency and convenience of the studio and its clientele.

A Milwaukee newspaper, of May 19, quotes Will Towles as saying: "The hardest thing in the world to photograph is a woman with a boyish bob, especially if she is 40 or 50 years old." We'll agree with you, Bill; some heads look bad enough in a fluffy bob, but in a boyish bob, Ye Gods, they are terrible.

Warner Enlund, photographer of Jamestown, New York, has the right idea about advertising for June business. He hasn't used the usual style of advertising, but has taken advantage of placing before the reading public, his studio and his work, in a news story.

H. P. Dexheimer, formerly of Indianapolis, Ind., opened his new studio at 122 E. Broad Street, Columbus, Ohio, on Saturday, May 14. From the accounts which we have received, the new studio is most attractive, showing the work of an artist's hand in producing a most unusual and attractive interior.

The various branches of the Master Photo Finishers of America certainly seem to be active these days. The Florida division held a two-day meeting in Orlando on Friday, April 29, at which time exhibits of interest to the profession and discussions of business methods were featured. The plans and arrangements for the meeting were in charge of J. R. Clark, so we know some novel features were probably introduced.

It seems that Winona Lake and the P. A. of A. Summer School are synonymous to some photographers. A letter from the West, Phoenix, Arizona, to be exact, advises us that Tom Bate and Al Buehman plan to attend the P. A. of A. Summer School, taking their wives with them. They haven't said whether they are motoring, hardly likely though, when they are also planning to attend the Convention in New York.

A transformation has taken place in Chilliwack, B. C., Canada, where a former clothing store in that city has been remodeled into an attractive art store and studio. Alex Wilson is the man responsible for the pleasing change. The store-studio, and various departments, are most conveniently arranged, and so designed, as to reduce loss of time to a minimum.

Lee Clark Vinson, none other than the General Secretary of the P. A. of A., was in New York, the first of June for a few days' confab with the powers that be.

The studio of J. R. Willis in El Centro, Calif., has been purchased by W. T. Mullarky. The studio has undergone entire rearrangements and additions and when finished Mr. Mullarky will be in a position to handle commercial as well as portrait photography.

J. G. Sill, International Newsreel Company, one of the most intrepid camera men in International Service, has been appointed to fill the position formerly held by T. G. "Shorty" Randolph, in Seattle, Wash. Mr. Randolph was one of the three men who lost their lives when shots were being taken by them of dynamiting in the Columbia River. Mr. Sill will have his headquarters in the Post Intelligence Building, Seattle, Wash.

E. I. Jacobson, World War Veteran, having spent ten months overseas with the Fourteenth Photo Section of the United States Air Service and having seen active service in the Argonne-Meuse Sector, has moved into his new studio in the Mount Baker Theatre Building, in Bellingham, Wash. The new studio has been completely outfitted with all new and modern equipment. Mr. Jacobson will specialize in scenic views aside from his portrait and commercial work.

John Garabrant, chairman of the New York Convention Committee, says, "We are trying hard to impress upon photographers of the country that THIS Convention will really be a Convention where they can obtain information and answers to questions that perplex them in their business. This is to be by personal contact with the photographers while at the Convention. No "Question Box" methods for them. That's an excellent slant on a very puzzling situation, Friend Garabrant, and we feel sure that, under your guidance, it will work out most satisfactorily.

A meeting of the Monongahela Valley Photographers' Association was held May 15 in Morgantown, W. Va. After a short business session, which was presided over by W. E. Johnston, of Fairmont, W. Va., president, a lecture was given by G. E. Dunn of the Eastman Kodak Company, Research Department. The remainder of the time was spent in studying and criticising portraits exhibited by members of the Association. Dinner was served at the Morgan Hotel, which was attended by the members, who voted it a successful and pleasant ending to a busy and instructive day.

Do you study the lightings at the print exhibits with profit?

HAVE you admired and wondered as you passed along the walls and aisles of the print exhibits? Have you ever gone back for a second look at a print and come away again still wondering how the lighting was made!

Then **Towles' Portrait Lightings** can solve the puzzle for you. It will make you so familiar with lightings, that you can tell in a glance how an effect is achieved.

Towles' Portrait Lightings is a series of 37 lighting diagrams with illustrations. The diagrams indicate the location of the sitter, the camera, and the lights. They show you how to handle light. They will help you develop your creative ability. Once you have used **Towles' Portrait Lightings** you will get more ideas from exhibits and demonstrations. You will naturally increase the variety and quality of your own lightings.

Over 2,700 photographers are using **Towles' Portrait Lightings** to help them solve their lighting problems every day.

Send for your copy today. \$5.00 post paid

At your dealer's, or from

FRANK V. CHAMBERS / PUBLISHER
153 NORTH SEVENTH STREET, PHILADELPHIA, PA.

Dollars and Cents

"I would not sell my copy of Towles' Portrait Lightings for \$50.00."—John Krchnak, Shiner, Texas.

"Worth many times its price and weight in gold."—C. L. Cote, Quebec, Canada.

"Would not be without it for three times its cost."—J. B. Pardoe, Bound Brook, N. J.

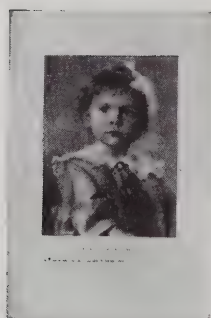
"That \$5.00 invested in Towles' Portrait Lightings has brought in more dividends than if I had invested it in Ford Motors twenty years ago."—Martin F. Lawless, Grand Mere, Quebec, Canada.

"Worth many times its cost. Saved me cost on one 'ugly' customer, alone. We take far less 'take overs,'"—Sextons Studio, Montgomery, Ala.

"My best buy during 1925."—Geo. E. Lawson, Bakersfield, Cal.

"Ideas and hints each worth the price of the publication."—Wright M. Pierce, Claremont, Calif.

"I would not be without 'Towles' Portrait Lightings' for three times its cost."—Frank A. Foil, Shelbyville, Ill.



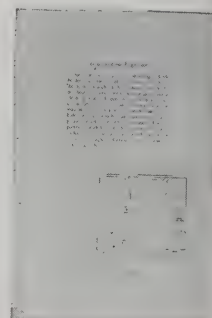
The Portrait

FRANK V. CHAMBERS, Publisher,
153 North Seventh Street, Philadelphia, Pa.

Please send me a copy of **Towles' Portrait Lightings**. I want to become a lighting expert. Enclosed is my check or money order for \$5.00. I understand you pay the postage.

Name

Address



The Diagram

The incomparable George has sailed for Europe to attend the International Rotary Convention, returning to the United States in time to pay a visit to Winona School. Here's hoping he has a good time, and will return full of his usual vim and vigor. Yes, we mean George W. Harris, of Washington, D. C., the human dynamo.

News of Al Buehman's election to the office of president of the newly formed Photographers' Association of Arizona must have traveled fast out in the west, because shortly afterwards we learned of a raid on his studio, which netted the thieves about \$500 worth of equipment. What's that we hear about the civilized west? Buehman's loss consisted of three Cine Motion Picture Cameras, three Graflex Cameras, two small cameras, and about 1500 feet of film. We hope our friend recovers his equipment.

The Chancery Court in Newark had under consideration a divorce action based on the alleged silence of the husband in the case. The complainant said that ten years ago she had ordered a crayon enlargement of a photograph of her daughter, despite the objections of her husband, who disliked crayons. To punish her, she alleged, he has not spoken to her since that time, though they both lived under the same roof and he has paid for her clothing and all the household expenses.

Buffalo to the front in the fight for first place in the National Advertising Campaign. The Buffalo section of the Professional Photographers' Association of New York held a meeting at the Hotel Statler, in Buffalo, May 26, in an effort to form plans for meeting their quota in the \$2,000,000 Advertising Campaign. Of course, Howard D. Beach and J. George Nussbaumer (both past presidents of the P. A. of A.) were active at this meeting, with Robert R. McGeorge, Seward A. Sand and Ray J. Colegrove as close followers. Here's wishing them success in their efforts.

W. R. Forkner, of Anderson, Indiana, has written advising us of the formation of a new photographic society to be known as the "Indiana Photographic Club," which was organized May 18, at Anderson, Indiana. With the help of C. S. Hurdle, of New Castle, Indiana, and Lowell Collyer, of Rushville, Otis R. Forkner laid the foundation for this Club. Otis R. Forkner was elected president; Fawn Hockett, of Cambridge City, Indiana, vice-president, and Lowell Collyer, of Rushville, secretary-treasurer. Ben Larrimer, past president of the P. A. of A., assisted in the organization. We all know Ben's genial good nature and experience in photographic work must have been a valuable asset in the forming of the "Indiana Photographic Club." The next meeting will be held at the Rickert Studio, Huntington, Indiana, August 31 and September 1. Best wishes for success of the new Club.

SEND A NEGATIVE

for a free sample print on our New Platinotype paper-warm black vellum surface, buff stock.

WILLIS & CLEMENTS, INC.

713 WALNUT ST., PHILADELPHIA, PA.

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Artcraft Studios, Inc., 3900 Sheridan Road, Chicago.

P. H. KANTRO

PORTAGE, WIS.

Highest Prices paid for your old negative glass and portrait film.

Write for prices and instructions before shipping.

VICTOR OPAKE

AN EXCELLENT PREPARATION FOR BLOCKING OUT ON NEGATIVES. IS IN SMOOTH, MOIST FORM—WORKS UP EASILY—DOES NOT CHECK, CRACK OR PEEL. WILL WASH OFF WHEN DESIRED.

No. 0— $\frac{3}{4}$ oz. jar - - 25 cents

J. H. Smith & Sons Co., 1229 South Wabash Ave., Chicago

The "Two-Way" Shutter

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.
KALAMAZOO, MICHIGAN

THE British Journal of Photography

PUBLISHED EVERY FRIDAY

For 72 years the B. J., as its readers call it, has been read by professional and commercial photographers of all English-speaking countries. Its articles on the practical and business branches of portrait, commercial and press photography are the weekly counsel of thousands. If you get it for awhile, you will find out its value in your business.

The terms of subscription throughout the United States are \$4.75 per annum, post free. Send your subscription to the office of BULLETIN OF PHOTOGRAPHY, or apply to them for a specimen copy. Trial three months' subscription, \$1.25.

HENRY GREENWOOD & CO., Ltd.

Proprietors and Publishers

24 Wellington Street, London, England

Arizona Comes to the Front

A. R. Buehman, of Tucson, Arizona, is indeed a live wire, radiating pep and enthusiasm for the Photographers' Association of America, its Summer School, National Advertising Campaign, and other activities of the Association.

Because Arizona was one of the few states minus a state photographic organization, Al (in a personally written letter), invited the photographers of the state to form an Association. Needless to say, there were *some* responses. Some few, who were unable to be present, wrote letters advising of their willingness to do their share toward building a State Photographers' Association. The attendance was gratifying, for a first meeting, and consisted of photographers in widely scattered sections of Arizona.

It was the consensus of opinion that the newly formed Photographers' Association of Arizona membership should also carry with it membership in the National Association, and that the Code of Ethics and By-Laws of the P. A. of A. be adopted.

After worrying around for a short while over the intricacies of forming a constitution for the Association, it was voted that a committee be appointed to draft a satisfactory constitution, and none other than T. H. Bate, of Phoenix, was appointed chairman of the committee, ably assisted by E. C. Schoettner, Tucson; W. E. Irwin, Douglas; H. E. Johnson, Bisbee, and Roy Kelly, Miami.

All this, and we haven't said who the newly elected officers were—well, here they are—for president, A. R. Buehman, (Al's the man who attended the school last year and showed such marvelous western pictures); vice-president, T. H. Bate, of Phoenix, of brown stationery fame; and for secretary-treasurer, Mrs. Hill, of Tucson. Of course, they had to have a woman to help in the good work, and from what we hear, she'll make a very efficient secretary-treasurer.

During the meeting, President Buehman announced that a telegram had been received from Alva C. Townsend, president of the P. A. of A., and letters from G. W. Harris, chairman of the National Advertising Campaign; Will H. Towles, director of the P. A. of A. Summer School, and also a letter from the *Bulletin of Photography*, all of which were greatly appreciated.

In the evening a banquet was held at the Old Pueblo Club, which was thoroughly enjoyed, giving the members a better opportunity to know each other.

✻

Word has just been received by us of the death of little Jane Elizabeth Yost, daughter of Mr. and Mrs. Coyd Yost, of Keyser, W. Va., March 31 of this year. The child had had quite a severe case of measles, which later developed into pneumonia, resulting in her death. The many friends of Mr. and Mrs. Yost extend their heartfelt condolences to the couple.



KAN-RITE

the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And you will get it—all of it, less a small refining charge, if you send Silver residues of every description to

KANTRO REFINING CO.
PORTAGE, WISCONSIN

KAN-RITE
for sale by all dealers

Prices for Commercial Photography

WE have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY
636 South Franklin Square :: Philadelphia

400 Rooms ~ 300 Baths

HERALD SQUARE HOTEL

120 WEST 34th STREET NEW YORK

WRITE FOR MAP OF NEW YORK FREE

Newly Furnished and Renovated Room and Bath \$3.00 up



GOERZ

"Dogmar"

f:4.5 f:5.5

The lens of extreme high speed and brilliancy without flare or coma.

Ask Your Dealer

C. P. Goerz American Optical Co.
317 C East 34th Street - - New York City

THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00. Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1036

Wednesday, June 15, 1927

Price, 5 Cents
\$2.00 per Year

CONTENTS

Editorial Notes	739
Illustration, by O. C. Conkling	741
Illustration—"The Transfiguration" (Howard D. Beach)	743
False Values (C. H. Claudy)	744
The Receptionist—Miss I. Deal talks about The Studio (by the Sphinx)	745
Association News—Tentative Program of the National Convention	749, 750, 751, 752
Business Advisor for the Advertising Campaign	752
Legal Department—Something More About Collection Agencies (Elton J. Buckley)	754
Leaves from My Note Book	759, 761, 762
Start Saving Now for Cedar Point	762

Editorial Notes

Photographing the Stomach

The delicate process of picturing the place where we bestow the heterogeneous elements of food, chosen according to our several tastes, has heretofore been accomplished by means of X-ray apparatus.

Radiograms thus obtained are not altogether satisfactory, because they record outlines only.

A study of this most abused organ of our bodies, for purposes of diagnosis of troubles therein, requires views of the scenery of our inside cupboards with as much detail as it is possible to acquire.

Meet Dr. Elsner, of Berlin, famous authority on matters relating to the digestive

tract. He has just now supplied the long-desired apparatus for picturing these regions—all their nooks and corners.

His device is nothing less than something looking like a miniature lighthouse—a stem carrying a tiny eight-faced camera. On pressing the button, the whole place is lighted up and all eight films exposed, recording what is to be seen in as many different directions.

So run the news items, but we saw and had one of these cameras explained to us about three years ago by Harold M. Bennett, of Carl Zeiss, Inc., in New York.

✽

Photographing Fairies

When the enthusiast in astronomical photography shows us the picture of a star so distant and faint that it cannot be discerned by the eye through the most powerful telescope, we do not discredit his discovery; we take the matter seriously and let it go at that possibly because the subject of his findings is so inexpressibly remote.

When, however, E. L. Gardner, General Secretary of the Theosophical Society of London, England, asks us to believe that he has been playing with fairies, and produces pictures for proof, our first reaction is to invite him to return to his native heath and

get himself decorated with a garland of posies like Doc Cook had given him when he returned to Denmark after discovering the North Pole (not).

We are not amazed that Sir Arthur Conan Doyle is linked up with this sort of thing, for he has been getting that way for a long time.

A bereavement during the war has resulted in his "seeing things."

It is stated that photographers, to whom Gardner and Sir Conan showed negatives of fairy pictures, said they could not have been faked by any known process!

Even credulously disposed folk, inclined to admit the occurrence of strange and mysterious appearances, would likely be more disposed to accept Gardner's claims if he didn't befog his story with strange words. He says that photographs of fairies cannot be taken except in the presence of a materializing medium who emanates ectoplasm!

Now, any high-school girl studying biology will tell you that ectoplasm is as real and material a substance as a piece of shoe leather or a good red brick, and (the cheek of it!) we are asked to believe by Mr. Gardner and, alas, by Dr. Doyle, that a photograph can be taken of fairies clothed in ectoplasm emanating from the *thoughts* of a materializing medium!

✱

Anatol Josepho

In a recent issue we noticed the "Photomaton," a quarter-in-the-slot machine that returns you eight sepia prints of yourself.

Later advices seem to confirm the earlier statement that Henry Morgenthau, Ambassador to Turkey during the Wilson administration, and several discriminating associates have invested a cool million in real money to exploit this invention by Anatol Josepho.

Tests in New York City go to prove that the device is a success financially, so much so that a "studio" was installed on the Boardwalk in Atlantic City and another at Coney Island.

Then, according to the promoters, "the country is to be dotted at strategic points at the rate of one a week for a year; thereafter at the rate of three a week."

Mr. Morgenthau is reported as announcing that his organization proposes to do in the photographic field what the Woolworth concern has accomplished in novelties and merchandise, Ford in automobiles, and the chain stores in vending groceries.

In France, fowls are fattened for the table by inserting a nozzle into their gullets, whereupon the attendant steps on a treadle and a gill of food is pumped into the bird's crop. This is kept up for about three weeks. The fowl is not allowed to exercise, forage about or scratch for a living; the entire charges go to flesh and fat.

If some inventor would offer a similar device, put up in attractive form and surroundings, providing for quick lunches, we doubt not that there is a class of humans who would step up to one of a battery of sterilized rubber nozzles and take a charge of predigested fodder for a dime. Think of the saving in time, and isn't time money?

Dispensing with tables, chairs, crockery, waiters and dish washing, consider the efficiency of a hashery for nozzle feeders!

Compared with even rapid-fire counter-feeding, the nozzle method is a great time-saver; no knife, no fork, no spoon work—one gulp and it's done.

We use this illustration in offering the opinion that machine picturing will never bite more deeply into legitimate photographic portraiture than would nozzle feeding into the business of restaurants, as we know them.

And now a word in conclusion as to Anatol Josepho, the inventor.

Born and educated in Siberia, he went to China, where he drew the first plans of this picture machine. Seattle was his first stop in the United States, and he but recently has arrived in New York via Hollywood, where he saturated himself with advanced photography.

Then he made his strike.



O. C. CONKLING

Unusual man is Josepho. Hopped from penury to affluence. His personality and projects became front-page stuff for the newspaper.

Says he is going to slit his million down through the middle, and devote one-half the pile to the assistance of struggling inventors, helping them to raise their "brain children." The rest of the big wad is to go into a trust fund for charity "along economically sound lines."

We guess that is about all we shall have to say about "Photomaton" for the present, but wouldn't it jar you!

✽

Camera Thieves

In olden times shopkeepers put up their shutters, and locked and barred them at the close of business; perhaps it would be well to return to that method of protecting stock.

Plate glass windows make the display of goods attractive to customers by day, and to predatory individuals by night.

Right here in the City of Brotherly Love, two photographic supply stores were visited the same night, presumably by the same gentry.

The method of attack was the same in each case—a brickbat wrapped in a newspaper served a useful purpose.

Fifty-six cameras were lifted in one case, and twenty in the other.

If the cops were instructed to abandon the practice of patrolling by time-table, and directed to cultivate the habit of appearing unexpectedly from around the corner, it would help some.

✽

Long-Distance Photography

Word comes by the way of an exchange that the city of Detroit has been photographed from the air at a distance of 210 miles.

We presume that this is one of the long-promised stunts of Lieutenant Goddard, of McCook Flying Field, near Dayton, Ohio. At least, he has been working toward that end for some months. The Eastman Kodak

Company, of Rochester, N. Y., was said to have provided a special camera and films for such a project. The present writer wrote the Kodak Company some time ago, asking how the lieutenant was making out, and received a guarded reply that it would be better to ask the question of Lieutenant Goddard himself. So, the distinguished birdman was asked how about it. No reply has been received.

If he has done the trick, he is to be congratulated. We hope for confirmation of the report. It is said that the photograph was made from a plane two miles up and "with a lens nine inches thick and weighing forty-five pounds." One would expect a good deal from a lens like that!

✽

"The Transfiguration"

The picture on the page opposite, by Howard Dwight Beach, Buffalo, N. Y., is a photographic reproduction of a pastel, nineteen by twenty-five inches in size, made through a desire of the artist to ascertain and record his ideal of the subject in concrete form. The "Transfiguration" was chosen because it depicts the moment of transformation from the physical to the spiritual state—a moment which comprehends something of both, hence suited to the artist's desire to incorporate both thoughts in the finished picture.

It was finished in December, 1926, and hung in the Thirty-third Annual Exhibition of the Buffalo Society of Artists, where it attracted much attention. "I think one would find it trying to gaze upon this picture unless his heart were at peace," wrote one enthusiastic admirer, which sums up remarkably well the effect it produces on the beholder.

This is the second attempt of Mr. Beach on the same canvas with the same idealization. The first effort seemed to him not to ring true when it was all but finished. It is a spiritual conception arising entirely from the imagination without the use of a model, and while thoroughly modeled, is composed of as little substance as will hold the expression of the artist's message.



THE TRANSFIGURATION

HOWARD D. BEACH

False Values

C. H. CLAUDY

She showed it to me with a great deal of pride. It was, she said, the work of a "very famous miniature artist." No, she didn't know his name—"you see, he painted small photographs to make money, and it would hurt his reputation to have it known, so he didn't sign his little portraits. It was in a beautiful case—oh, the case alone was very expensive. Yes, she had paid a hundred dollars for it. Wasn't it pretty?"

Well, it wasn't my business to spoil her pleasure; nor to crab some photographer's idea of business. What she had was a very ordinary, painted (colored) photograph, possibly on porcelain, but as probably on paper, in a nice fabrikoid case, the whole of which could not have cost the photographer who had it made more than ten or fifteen dollars, and for which he charged her a hundred, with the cock-and-bull story of the celebrated miniature painter who did this work for money, but wouldn't allow his name to be used.

False values!

I have seen within the month a large and handsome photograph, obviously well done, but nothing but a good developing paper print, which, in an elaborate mount and folder, and sold on the insinuation that it was a "special process, finer than platinum," was disposed of to a credulous woman for one hundred and fifty dollars a dozen. Fifty a dozen would have been a fair price in most localities.

False values! It does not pay!

Invariably chickens come home to roost. They do not roost on the other fellow's fence; they come back to where they started. The photographer, or any other merchant, whose sales idea is based on false values, will pay for it in the end. Always there is someone, sometime, somewhere, to detect and expose the falsehood, and put the photographer before his customer as what he was—a man who thought more of getting the money than of giving value.

There is only one fundamental rock on which retail merchandising can succeed, and that is common, ordinary, everyday honesty. You can fool some of them some of the time, but none of them all the time. The chap who overcharges gets caught in his own machine eventually.

There are professions which make their profits entirely out of the one-time operation. Real estate by mail, burglary, marrying parsons, are not usually repeat business. But most business depends on the customer coming back. It is axiomatic that a satisfied customer is the best of all possible advertisements. One squawker and a reputation may be badly bent, if not broken in pieces!

The pitiful part of it is that there is no need of selling false values. The real values are there to sell, why add to them? A well-painted miniature sold at fifty dollars will always bring repeat orders from those who see it. One sold for a hundred and twenty-five will probably bring no repeat orders. Fine pictures at a decent price per dozen will inspire others with the idea of having their pictures made. Pictures which are too expensive for the work and the material in them will not bring new customers.

The selling of false values defeats itself. It prevents the very thing it is inspired by—the desire for profits. It keeps the customer away instead of drawing him in.

Of course, there is sometimes the need of money and the feeling that "just this one sucker won't hurt me, if I sell her." The real estate man, the jeweler, the photographer, the furniture salesman, all have the same temptation at times—to sell for more than it is really worth, when it is easily possible to do so in order to get the immediate profit which may be needed at the moment. But just as surely as that temptation gets the upper hand, just so surely has the salesman driven a nail in the coffin of his future hopes.

He who builds his business for today only with "after me the deluge" and "the devil take the hindmost" for mottoes, can make his money best by the inflation of values and the milking of the public. But he who expects to stay in business in the one town for a number of years, can count no finer asset than a large number of satisfied and boosting friends.

He can only make them by perfectly fair and square treatment, which means that he

sells them honest goods for an honest price. He must be the friend of his customers and keep them from paying him too much money just as he might try to keep them from paying any one else too much money.

The golden rule in business—like that other old saw, honesty is the best policy—is the working rule to success; and he who thinks to cheat it by over-charging and under-giving value received, is, himself, what he sells—a false value!



MISS I. DEAL TALKS ABOUT THE STUDIO

There was a photographer who went around in such poorly cut and seedy garments that a friend asked curiously:

"Does your wife pick all your suits for you?"

"No, just the pockets," was the honest rejoinder.

For any reason whatever, it never pays us to fail to consider our appearance in and around our studio. If we are doing our own dark-room work and we are called out suddenly to see someone in the reception room, we should never for any reason appear in our shirt sleeves. An extra smock, hung on a hook in the back of the dark-room, will take care of the unusual case in which we have left our coat or our regular smock in another room in our haste, in a pressure of work. And what we ourselves would not do, we certainly should not permit our assistants to do. Too often we have seen a printer skim through the reception room or hall with his coat off and his shirt sleeves rolled up. Photography holds a position midway between an art and a business. Even a high-grade business, with no pretension toward being an art, does not countenance laborers' attire.

Our attitude toward our own dress is too

often reflected in the walls and floors of our studios. They are like our clothes, which we wear automatically but without interest. We get so used to living closely within our studio walls that we never really see them. That picture of Coolidge may have been a wonderful thing at the time of his election to office, but by the time our customers have looked at it for a couple of years they might be excused for wondering if there were no other prominent men who were our clients. The thing that helps at one time can turn into a boomerang if displayed too long.

The pictures on our walls are objects of interest to our customers, if not to ourselves. That is what we put them up for. Yet we seldom take the time to wonder if they really are interesting or whether some of them have not outworn their welcome. Perhaps even a little rearrangement might do wonders. Possibly we need an entirely new outfit.

And then the show-case! How seldom we really take full advantage of our most valuable method of advertising, next to good work over our signature and distributed by our customers. How few of us will rush to the studio early on the morning when the newspapers carry an item of interest con-

cerning a man or woman of whom we happen to have a negative—in order to get a print in the show-case by nine o'clock, with a little card bearing the message of interest. How few of us do this! And, having done it, how few of us again are wise enough to take it out before it can turn into a boomerang. Even if we have no portrait of prominence or specific news interest to display, it is far better to take out the one whose brief day is past and substitute a print of the least significant of our customers, if necessary, just so it has pictorial appeal.

We know several photographers who stand high among brother artists, but whose work has not the widespread public recognition its intrinsic merit should command. Why? One reason is that they spend days laboriously collecting prints that are technically perfect, however little the public may understand technical perfection, and however little straight pictorial interest these prints might have; and then to add insult to injury—to their bank-roll—they allow these exhibits to remain in their showcases for months or even years on end, because, they say, they represent the best work that can be turned out by them. What of it? Tiffany may have a gold service that is the apotheosis of the goldsmith's art, but he knows that, having once seen and admired, the passerby is not to be tempted back to gaze into his window—and perhaps thence into his shop—by a further view of that same gold service. This reason has always seemed to us far more of an alibi for laziness than an honest-to-goodness conviction on the part of these men. They see their business slipping away, yet they cling the more firmly to a method that is proving that it does not work. Somehow they must be jolted out of their rut—like the man to whom his friend said:

"Still engaged to that Wilkins girl?"

"No, I'm not."

"How on earth did you get out of it?"

"I married her."

It has always been a source of amazement to us that we could walk up one of the most

famous streets in the world and among the many expensive and high-grade portrait studios, see only one with a well-lighted show-case. The owner of that studio assured us that he derived at least ten thousand dollars a year extra income from that lighted case, and that though his landlord made a terrific increase in his rent this past year, he stood for it, because on that building he could have a *lighted* show-case.

Even a lighted case would be of little use to the man who did not change it frequently. The same applies to the owner of a ground floor studio with big display windows. They are a wonderful help, but like every other improvement, they must be lived up to. They must be changed, not only the pictures, but the style of decoration and the arrangement. Take a tip, on a smaller scale, from department store window decorators. By the way, there are books on window decorating, and from them we might discover where to get novel decorative effects at nominal cost.

We know one photographer who plays up the human interest element in the changing of his show-case. He always does it in the



MINYA DUHRKOOP

middle of the day when crowds are passing, and of course they collect, as for any event out of the ordinary run of occurrences. Any moving figure in a window display will prove that—even a cobbler sitting in a window mending shoes will be watched by the hour. Well, our photographer has his new prints all ready, so the exchange is not very complicated or mussy, and the watching public enjoys it immensely and occasionally offers sympathetic suggestions. He has found that any extra attention attracted to his pictures and to the fact that he changes them frequently, pays him well.

Suppose you suddenly decide you want to sell your studio. If you have kept it up to the minute, there is an *atmosphere* about it that will help to effect a quick and profitable sale. You will not have to depend upon verbal persuasion. A father said to a suitor for his daughter's hand:

"The man who marries my daughter will get a prize."

"May I see it, please?" cried the ardent suitor.

One part of our studio that we become so accustomed to that we never think of looking at it is the floor. It may be very much worn in spots that we could easily refinish or cover with small rugs, yet our very familiarity with it keeps us from really seeing it, and the customer's eye, not dulled by familiarity, goes straight to the weak spots, and the effect of our walls and attractive furniture is discounted to that degree.

Once a year any studio needs doing over in some measure. Hangings and curtains get soiled and worn. One photographer has a great fondness for rose-colored draperies. He replaces them frequently, but always with the same color and materials. Consequently he does not get half the credit for a spruce, up-to-date establishment that he would if he would vary the scheme just enough each time to catch the eye of the regular patrons. It pays to advertise your place as well as your product.

Just rearranging lamps and furniture can help a lot sometimes, and thorough daily

dusting is positively essential. In spite of the fact that the customer knows perfectly well how fast dust collects in her own home, she is unfavorably affected by any dust on the boxes or albums or portfolios that hold the samples you show her. They look, if they are dusty, as if you have not had a customer in a long time. Yet one shaking of the heater may have caused that dust. Or a short hour in the spring along a dusty street with the windows open.

It will pay to get your wife to come in and look the place over several times a year, for she will get a fresher view than the receptionist who sees it every day. If your wife works in the studio, you and she had better get a third person, preferably a woman, to go over it with you both. An outsider's viewpoint is a tremendous help. One photographer's wife set off in great haste to pick out some new curtains for her husband at a sale a certain department store was holding.

"Where are you off to in such a rush?" inquired the inevitable inquisitive neighbor.

Mrs. Photographer, not wishing to tell all the studio affairs to the neighborhood, replied evasively:

"I'm trying to get something for my husband."

"Had any offers?" came the acid query.

Just because she is a woman, your wife's or receptionist's taste may not be infallible by any means, but at least she is more likely to want to see things kept in good shape than you are, and she is far less likely to jam the studio full of utterly unrelated objects than you are. A woman usually has some decorative scheme in mind, even if it is not of the best. She does not like furniture of several different periods or countries, even if she is not sure just what the periods or countries are!

Some of us confine our periodic spasms of decoration and all our dusting and furbishing attentions to the reception room. The consequence is that the sitter comes from a nicely appointed dressing room, abutting on a charming reception room, into a stark or

cluttered light room. The contrast does the subsequent order no good. We have seen mantels in light rooms piled high with lenses, shutters, artificial flowers, rouge, nuts, bolts, diaphragms, etc.—all paraphernalia that could be within cupboard doors, discreetly concealed. On the other hand we have seen other light rooms with no more furniture to work with or no better floor coverings, whose very neatness gave them an air of refinement and of peace, which is so helpful in getting a normal, pleasant expression on the face of the sitter.

We do better work in an ordered atmosphere. We give an effect of leisure and calm, without taking a bit more time to it. That is just as much good advertising as the direct mail we get out so assiduously. Indeed, if we were closely pressed, we might admit that we think it is far better!

An important part of our studio effect is the arrangement of the view that first greets the customer's eye as she enters the door. First impressions are difficult if not impossible to dislodge, and it is up to us for our own sakes to make that first glimpse an effective one. Also, to change it occasionally.

Those frames are often a sore spot. It is well to have some frames in sight, to automatically suggest themselves to the customers, before time for the receptionist to broach the matter, but it takes quite a nice taste to display just the right number and sizes in just the right way. Too many spoil the whole effect, and too few look lonesome and stranded. Little Miss Deal hit upon a plan of displaying just five on a table, with a lamp and a brocade table throw. All five of them contain prints, but in the table drawer are exact duplicates, so that when a customer is interested in one of them for her own picture, it is easy to whip out the empty frame and place it over the print to get the effect. Of course there are many others in a cabinet within easy reach. This cabinet has wooden, not glass doors. The old glass door display cabinets, with their rows of frames, are pretty well things of the past in this day and age when a reception

room is furnished as much like a living room or drawing room in a home as possible.

A thing we try to avoid, just in this connection, is the filing cabinet in the reception room. If you must have it there, camouflage it if possible. It suggests unpleasant things like bills, which should not rear their ugly heads until their proper hour. Even soft, shaded lights cannot make filing cabinets look anything but prosaic and severely practical!

These points are just the old, old story that has to be told every once in a while, because our handling of the problem of appearance is so often like the small boy's washing behind his ears—very, very sketchy.

By way of added attraction, we imagine a radio would be a very nice thing to have in your studio, if it did not interfere with the day's work. To us, a good radio is still in the luxury class, but we understand that it is rated as a virtual necessity in many American homes—therefore, doubtless, studios. The luxuries of yesterday become so quickly the necessities of today. The villager in a hamlet of three hundred said reflectively:

"Ye know, there ain't no real sufferin' in town. The two poor families get baskets o' food give to 'em, an' they somehow scrape up enough money to buy their own gasoline."

✱

Prints are fixed face downward to avoid possibility of yellow patches which may appear at a later date. Two successive fixing baths are good practice and not at all objectionable if made a part of your regular routine.

✱

Plates and papers of the bromide types will fix in plain hypo, with addition of a little carbonate of soda to keep developer stain in a soluble condition. Of course, the baths will discolor, but this gives a measure of the amount the bath has proceeded towards exhaustion.



ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

ALVA C. TOWNSEND, PRES.
226 S. ELEVENTH ST.
LINCOLN, NEB.

CHAS. AYLETT, 1ST VICE PRES.
96 YONGE ST.
TORONTO, ONTARIO, CAN.

D. D. SPELLMAN, 2D VICE PRES.
4838 WOODWARD AVE.
DETROIT, MICH.

JOHN R. SNOW, TREASURER
728 S. SECOND ST.
MANKATO, MINN.

J. W. SCOTT, CHAIRMAN COMMERCIAL SECTION
205 W. FAYETTE ST., BALTIMORE, MD.

PAUL E. TRUE, CHAIRMAN N. P. E. C. BUREAU
600 W. 178TH ST., NEW YORK, N. Y.

L. C. VINSON, GENERAL SECRETARY, 2258 EUCLID AVENUE, CLEVELAND, OHIO

Tentative Program of the National Convention

The Forty-fifth Annual Convention is to be held at the Hotel Pennsylvania, New York City, for the four days commencing July 25th. Meetings, trade exhibits and picture exhibits will all be held on practically one floor and in proximity one to another.

This year the general plan of dues and registration has been changed. The dues of the

early stage is the saving of time that will be assured at the Convention. All that the member will have to do, who has purchased his registration ticket in advance, will be to go to a separate table, and after showing his registration card, receive his badge. This will only take two or three minutes and save the tiresome waiting that is occasioned by looking up his membership, making out receipts, issuing of badges, and the other details that are necessary.

Inspirational Talks

A remarkable list of speakers has been assembled for the program of this year's Convention. The inspirational part of the program will be covered by Robert H. Davis, who is one of the foremost editors and publishers in this country, and by Karl A. Bickell, President of the United Press Association. Both of these men have a wide knowledge of the use and effectiveness of photography and the important relationship that it has to the progress of the world, as well as to our daily lives.

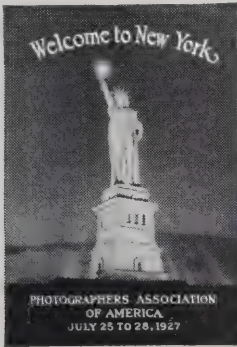
Mr. Davis, in addition to his wide use of photography as Director of the New York *Sun* and as Managing Editor for twenty-five years of the Munsey Publications, is a photographer of note.

Mr. Bickell is a nationally known figure in newspaper circles. His Association supplies over eight hundred papers throughout the world with a daily news service. His organization has correspondents and photographers covering news events of importance in all the leading cities and political centers of the world.

Lectures and Demonstrations

William Shewell Ellis — Subject — "Photography for Advertising."

Mr. Ellis has been known to the profession for many years on account of the successes that he has made, not only in portrait photography, but for the unusually interesting covers that he has done for the Eastman Kodak Company, the Curtis Publishing Company, and lately, Ivory Soap and Gorham Silverware. This work has attracted a tremendous amount of attention.



Association for Active Members, as you may know, have been reduced to \$5.00 per year. In addition, a \$5.00 registration fee is being charged all Active Members who attend the Convention. The Active Membership is comprised of studio owners and managers.

This registration fee covers admission of members to all meetings of the Association and entertainment features, but does not include the banquet ticket, which is extra.

The Associate Membership is made up of studio employees and manufacturers and their employees. Dues for studio employees are \$3.00 per year. The dues for manufacturers or their employees are \$2.00 per year. No registration fee, other than their annual dues, is charged this classification.

All members, whether Active or Associate, who are accompanied by their wives or friends, will be charged an additional \$1.00 registration fee for a guest ticket for each extra person in attendance.

The big feature in regard to the sale of registration tickets and memberships at this

Nicholas Ház—Subject—"Composition."

Mr. Ház won many gold medals for the pictures that he has exhibited in the United States and abroad. He is a painter as well as a photographer. His talk on Composition was the outstanding success of the Middle Atlantic States Convention this year.

Lajaren a'Hiller — Subject — "Interpreting Advertising and Magazine Illustrations by the Use of the Camera."

This will be an illustrated talk showing the use of photography in advertising illustrations. Mr. a'Hiller is associated with Underwood & Underwood, and is nationally known for his artistic and unusual advertising illustrations.

Onorato Avati—Subject—"Fashion and Photography."

The Fab Studios are nationally known for the fine quality of fashion and illustrative photography. Among the accounts that this firm handles are Montgomery & Ward, Sears, Roebuck Co. and many other of our largest national advertisers. Mr. Avati is the artistic member of the firm and will demonstrate the element of fashion and style in photography. His talk will be of interest to every photographer, both portrait and commercial.



NICHOLAS HÁZ, A. R. P. S.

Will talk on "Composition" at the National.
Is also scheduled to talk at the Cedar Point Convention.



LEARN PHOTOGRAPHY

BETTER POSITIONS " BETTER PAY

Many opportunities are now open to ambitious men and women. For 31 years we have successfully taught

PHOTOGRAPHY Photo-Engraving and Three-Color Work.

Our graduates earn \$35 to \$100 a week. We assist them to secure these positions. Now is the time to fit yourself for an advanced position at better pay. Terms easy; living inexpensive. Write for catalog TODAY.

Illinois College of Photography, Box B. P. 543 Wabash Ave., Effingham, Ill.

Chemical Common Sense—

ALL PHOTOGRAPHERS NEED IT

Some are born with a chemical sense, others have it forced upon them in the high-school days, while others acquire it easily through

Materia Photographica

By ALFRED B. HITCHINS, Ph.D.

A handbook of concise descriptions of the chemical substances used in photography.

- I. International Atomic Weights
- II. General Chemicals and Raw Materials
- III. Developers
- IV. Dyes: Sensitizing; Desensitizing; Filter; Filter Transmission Tables; Filters for three-color work; Filters for the dark room; Dyes for tinting motion picture film, lantern slides, and transparencies
- V. Conversion Tables
- VI. Conversion Rules

Paper covered, it costs only 50c. Cloth covered copies are \$1.00 each. Your copy will be mailed out the same day we receive your order if you use the little coupon.

— TEAR OUT COUPON —

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia, Pa.

Enclosed find { 50c Paper } for Materia Photographica.
 { \$1.00 Cloth }

Name

Address

Perfection in the Pigment Process

CHRIS. J. SYMES, F. R. P. S.

A practical handbook, up-to-date, written by an expert in the process, clear, concise and eminently practical. A book indispensable to the worker with pigment. The entire subject is thoroughly gone into; all the difficulties attendant upon the method considered and nothing omitted or glossed over which is essential to successful result.

Paper cover, 60 cents; cloth, \$1.25

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

W. E. Burnell—Subject—"Bread and Butter Photography."

Mr. Burnell has built up a business that is exceedingly successful in the small town of Penn Yan, New York, through what is termed straight bread and butter photography. He will tell us how he has done it, as well as demonstrate his method.

William Zerbe—Subject—"Thirty-five Years of News Photography."

Mr. Zerbe is one of the best known, as well as one of the oldest, news photographers in New York City. He will tell us some of the high spots in his experience of photographing news events and notables.

Samuel Lumiere—Subject—"Decorative Use of Shadows in Photography."

Mr. Lumiere is a Fifth Avenue photographer who has built up a national reputation on account of the unusual character and fine artistic quality of his work.

Business Building

Fred Millis—Subject—"How the Individual Photographer Can Secure the Greatest Benefit from our National Advertising."

Mr. Millis is advertising counsel for the P. A. of A., for the Society of American Florists, for the Jewelers Board of Trade,

for the Manufacturers of Carbonated Beverages, and many other industries. His talk will be a brass tack one and will illustrate definitely how the individual photographer can secure the greatest possible benefit from our National Advertising.

Roy F. Soule—Subject—"Salesmanship in the Studio."

Mr. Soule is a well-known lecturer on the subject of Salesmanship. He is also editor of the Hardware Dealers' Magazine. Mr. Soule has been given an expense account by the Association and told to have his photograph taken in various studios as he travels around the country and then to come back and give the Convention a brass tack talk on studio salesmanship.

Gordon C. Aymar—Subject—"Why I Use Photography in Advertising."

Mr. Aymar is Art Director of the J. W. Thompson Company, which is known as one of the two or three largest advertising agencies in the world. As Art Director of this company, he has been responsible for the artistic handling for nationally known advertisers such as Lux Toilet Soap, Pennsylvania Railroad, Simmons Beds, Fleischmann's Yeast, Welch's Grape Juice, etc.

Reliable Photo Supply Houses

Eastman Kodak Stores, Inc.
(Formerly Glenn Photo Stock Co., Inc.)
183 Peachtree Street, Atlanta, Ga.

Burke & James
Manufacturers of Rexo and Ingento Products
223-225 West Madison Street, Chicago, Ill.

Central Camera Co.
Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores Co.
(Sweet, Wallach & Co.)
133 North Wabash Avenue, Chicago, Ill.

Norman-Willets Photo Supply
Studio—Finishers—Engravers—Dealers' Supplies
318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co.
Photographers' & Photo Engravers' Supplies
208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc.
(Formerly Standard Photo Supply Co.)
213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc.
223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop
Everything Photographic
424 Grand River Ave. West, Detroit, Mich.

Zimmerman Bros.
(Eastman Kodak Co.)

380-384 Minnesota Street, Saint Paul, Minn.

Hyatt's Supply Co.

417 North Broadway, St. Louis, Mo.

W. Schiller & Co.

6 S. Broadway, St. Louis, Mo.

Eastman Kodak Stores, Inc.
356 Madison Ave., at 45th St., New York

R. J. Fitzsimons Corporation
Autochrome and Ilford Products
75 Fifth Avenue, New York City

Medo Photo Supply Corp.
Phones—Chickering 2536-7-8-9
323-325 West Thirty-Seventh Street, New York

George Murphy, Inc.
57 East 9th Street, New York City
Our Monthly Magazine "Snap Shots" Free

Willoughbys
Everything used in Photography
110 West 32d Street, New York

Eastman Kodak Stores, Inc.
(Formerly John Haworth Co.)
1020 Chestnut Street, Philadelphia

Eastman Kodak Stores, Inc.
(Bell Photo Supply Co.)
606 Wood Street, Pittsburgh, Pa.

John Howie Wright—Subject—"Direct Mail Advertising."

Mr. Wright is a nationally known expert on this subject. He is also publisher of *Postage*, the oldest magazine published on Direct Mail Advertising. He has lectured before a great many of the advertising clubs of the United States on this subject, as well as on the program of the Direct Mail Advertising Association.

Deck Lane—Subject—"How I Am Doing a Business of Over \$20,000 a Year in a Town of a Population of Less than 2,000."

This will be a brass tack talk by a brother photographer who will show the unlimited possibilities there are for business building in a small town and how he has done it.

W. F. Fisher—Subject—"System and Salesmanship."

The Fab Studios are one of the most successful photographic studios in the country, financially and artistically. Mr. Fisher is responsible for the sales and management end of the business.

Picture Exhibits

The picture exhibit will be unusually important this year. First, there will be a collection of pictures exhibited by twenty-one of the world's greatest portraitists. Seven of the foremost photographers from the United

States, seven from England and seven from the Continent have consented to exhibit. Each man is selecting seven prints that he considers his finest work during his entire career.

In addition to this, special collections have been promised from England, Central Europe and from Australia.

All of this in addition to the exceptionally fine work that has been promised by our own members.

Trade Exhibit

The trade exhibit will be exceptionally fine. The manufacturers will have on hand experts who will help you solve your technical problems, as well as to display their latest contributions in photographic equipment.

Reduced Railroad Fares

The railroads *have* made a special convention rate of a fare and one half. In other words, buy a straight ticket for New York and ask the ticket agent for a certificate for the Photographers' Association of America Convention. You have this certificate endorsed at the convention, then take it to the railroad ticket office and they will sell you your return ticket for home for half price. Keep it in mind and don't forget to ask for the certificate when the time comes. The certificates will be ready on or about July 21. Your ticket agent is not allowed to sell certificates ahead of time, so watch out for the announcement of the correct date of sale.

Business Advisor for the Advertising Campaign

Dudley H. Brattin, for the past eight months associate chairman of the National Fund-Raising Committee, has just been officially appointed "business advisor" by the Photographers' Association of America. It is the plan of the Association to send him as its official representative to all state conventions of photographers to present the latest ideas on business-building, merchandising and sales promotion.

This plan is looked upon by officers of the Association as one of the most forward-looking steps taken by the photographers of the United States and Canada. There is no question about the results that will come from the unique and practical phase of the P. A. of A. activities.

As associate chairman of the Fund-Raising Committee, Mr. Brattin has covered most of the United States in recent months.

He has addressed dozens of photographers' meetings in all parts of the country and has come into the closest contact with the problems now confronting the industry.

Mr. Brattin's first official appearance as



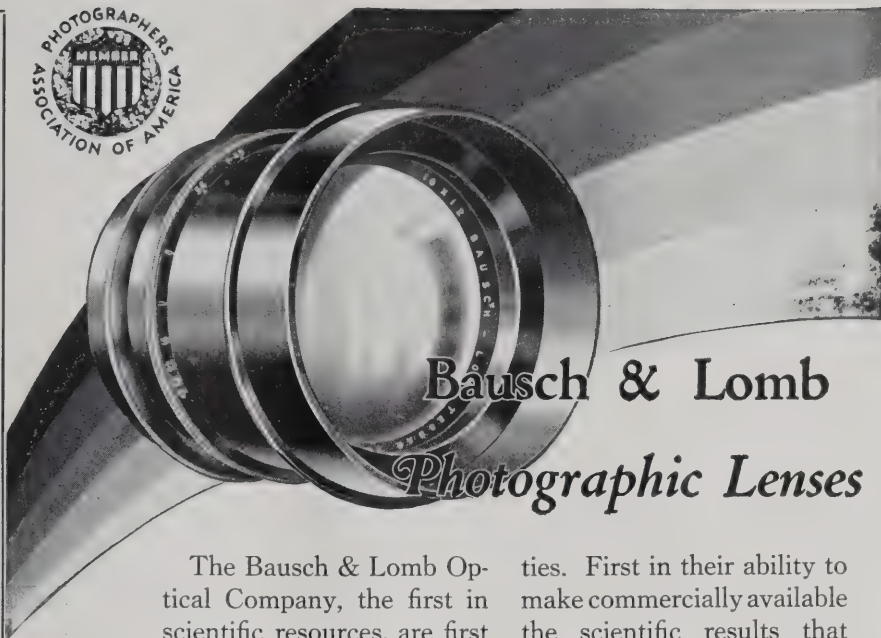
DUDLEY H. BRATTIN

Protar IV*

The outstanding points of this Protar Lens are two-speed and covering power. Speed enough for outdoor work. Covering power, due to the short focal length, so that it is unusually suited for interiors and groups, under flashlight.

The complete story of Bausch & Lomb Lenses is told in an interesting booklet—that's Free. Write for it.

* Other Bausch & Lomb Lenses will be described in future issues of this publication.



Bausch & Lomb

Photographic Lenses

The Bausch & Lomb Optical Company, the first in scientific resources, are first too, in manufacturing facili-

ties. First in their ability to make commercially available the scientific results that their laboratories discovered.

BAUSCH & LOMB OPTICAL CO.

643 St. Paul Street

Rochester, New York

Developing and Fixing Solution Troubles Stop when *Mallinckrodt* Chemicals are used

GOOD negatives and prints, free from spots, stain or fog, are a matter of routine. That is why leading photographers appreciate most the extra advantages of Mallinckrodt Photo Chemicals. They are "Physically and Chemically Controlled," which means:

Physically Granular, free-running salts; pour evenly; weigh easily.

Chemically Manufactured for photo use. Pure chemicals that make crystal clear solutions without filtering. Free from any impurities that would cause developing and fixing troubles.

You Will Never Know the Full Joy of Your Work Until You Try Them.
Your Stock House Has Them.

[[Our new handbook on CHEMISTRY OF PHOTOGRAPHY is ready. Write for your copy.]]

MALLINCKRODT CHEMICAL WORKS

A constructive force in the chemical industry since 1867

St. Louis • Montreal • Philadelphia • New York

"business advisor" was at the convention of the Wisconsin Photographers' Association at Racine. He spoke to this body shortly following his appointment.



As a result of 15 years of experience, directly and indirectly, with both portrait and commercial studios, the new "business advisor" is thoroughly familiar with conditions and practices throughout the industry in both its branches.

Every statement made by Mr. Brattin in his discussions of studio business building is practical. Ideas now in use among the most successful commercial and portrait studios all over the country will be explained in his talks.

A point which will be stressed especially by Mr. Brattin is how studios can tie up locally with the National Advertising Campaign. He will point out how photographers can get an unusual benefit from this campaign.

A traveling exhibit of business helps is now being assembled for display at state, regional and the National Conventions. Mr. Brattin will give a demonstration of this exhibit in addition to his talk.

Comprising business helps for both chief branches of the industry, the exhibit will be an analysis of marketing and other phases of merchandising and sales promotion with special adaptation to studio business.

	<h2 style="text-align: center;">LEGAL DEPARTMENT</h2>	
<p style="text-align: center;">CONDUCTED BY ELTON J. BUCKLEY, ESQ.</p>		
<p style="text-align: center;">MR. BUCKLEY is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, MR. BUCKLEY will answer them <i>free of charge</i>. A stamped and addressed envelope must be enclosed for reply.</p>		

Something More About Collection Agencies

An article which I wrote several weeks ago on "One Experience with a Collection Agency," in which the particular agency involved was not revealed in an especially appealing light, brought me letters from protesting collection agencies from as far west as the Pacific coast. I have received no protest, however, from the agency around whose methods the article was written.

All of the letters received I answered in about the same way. I said that no doubt there were fair and honest collection agencies, but most of those that I had met professionally had been of the other sort.

I want to discuss in this article another typical phase of the collection agency business. The subject is important, because of the large number of concerns operating col-

lection schemes for business people throughout the United States. Some take the form of agencies, which, themselves, promise to collect delinquent accounts, while others, and these do a surprisingly large business, sell collection systems to business men. The latter usually consist of a series of letter demands on debtors, and in about every case the final demand is made to look like a legal paper, usually a summons or a writ of execution. It is a plain counterfeit, even to the flaming red seal. Anybody familiar with legal documents can instantly tell it from the real, but people who are not are often intimidated by it.

Also the collection agencies that handle accounts themselves almost always—if they work at all—use the same imitation of a legal writ for their final demands.



Interior of famous Aimé Du Pont Fifth Ave. Studio

Light to fit every requirement

All of the new outfits will be exhibited at the N. Y. Convention and a representative will be there with full details for your information.

Twenty-two years of standard service to the profession have made Cooper Hewitt mean more to photographers than simply a lighting equipment. There is service, variety, helpfulness, based on true professional understanding, to back the Cooper Hewitt product. It is help that even the most prominent photographers do not hesitate to use.

The new variety of outfits, single, double, M-Tube and ceiling units are designed to equip you for every lighting requirement. Whatever ones you use will please you by their flexibility of handling. The coupon below, filled in and mailed to us will bring you detailed information without obligation.



COOPER HEWITT

BETTER THAN



DAYLIGHT

COOPER HEWITT ELECTRIC CO.
105 River St., Hoboken, N. J.

Please send literature describing the new Cooper Hewitts.

Name _____

Address _____

226 © C.H.E. Co., 1927

Please mention "Bulletin of Photography" when Corresponding with Advertisers

*A New Book***Commercial Photography**

BY

DAVID CHARLES

A 142-page book, full of meaty ideas for the Commercial Photographer. Mr. Charles, the author, was formerly the photographer for Marconi's Wireless Telegraph Co., England, and has given many new slants in commercial photography in this book.

*Price, \$2.00 per copy**Postage, 10 cents***FRANK V. CHAMBERS****636 S. Franklin Square :: Philadelphia***The critic said of the picture :**"A Pleasing Bit of Composition"*

Why? Because, consciously or unconsciously, the photographer observed the rules of art.

Don't waste your energy and materials in chance shots. Train your eye to "see" pictorial possibilities through John Burnet's (F. R. S.)

ESSAYS ON ART*(In Three Parts)***I—Education of the Eye***29 figures, 25 illustrations***II—Practical Hints on Composition***38 illustrations***III—Light and Shade***39 illustrations*

Make your check out for only \$2.15 and send with the coupon TODAY and we will mail this book which will help you make your photographs PICTURES.

FRANK V. CHAMBERS**636 S. Franklin Square, Philadelphia, Pa.**

Please send me Burnet's ESSAYS ON ART at once. I enclose \$2.15.

NAME

ADDRESS

I have always thought this was illegal, but I never took the trouble to look it up to see if any court had declared it to be. The other day, however, I ran across a recent case in which the legitimacy of this very scheme was involved. The court said it was wholly illegal.

There was a chap named Dows, a lawyer, who took a job with a collection agency named the Minneapolis Credit Service Exchange, Inc. It was his practice in making collections to send to a delinquent debtor a notice in the form of a legal document, at the top of which was printed in large black letters, "Advance and final notice before suit for garnishment, levy and sale." The creditor was named plaintiff and the debtor defendant. A red seal bearing Dows' name was attached to the instrument to the left of his signature, which was signed at the bottom. The debtor was told the amount of the debt, that payment had been demanded and refused, and that, unless he remitted, suit would be instituted against him for the amount.

This is the exact thing that practically all the collection schemes do.

Somebody moved to debar Dows from practicing law on the ground that the use of his imitation writ was a fraud and a fake, and the court found that it was and suspended him from practice for six months. The court thus expressed its opinion of the scheme:—

The paper was about thirteen inches in length and eight inches in width, and when folded bore as an indorsement the title of a case as in court. The purpose is evident. It was to simulate legal process. Its purpose was not merely to call the debtor's attention to a debt due, or merely to threaten him, but to give force to the paper by its form and formality, by giving the impression that it was a legal document of importance and something in the way of a proceeding in court. * * *

Nothing resembling the practice will

Useful Photographic Books

The out-of-print PHOTO MINIATURES contain information on the subjects listed below. We have only one or two copies of these numbers. Check them over, then send in the numbers you want. Be sure to give a second choice. Price 60 cents, postpaid.

No.		No.	
1	Modern Lenses (April, 1899)	91	Photographing Outdoor Sports
3	Hand-Camera Work	92	Practical Orthochromatics
4	Photography Outdoors	93	Development (Gaslight) Papers
5	Stereoscopic Photography	94	Photographic Post Cards
6	Orthochromatic Photography	96	Leaves from an Amateur's Notebook
7	Platinotype Process	97	Photography with Small Cameras
8	Photography at Home	100	Enlargements from Small Negatives
10	The "Blue Print," etc.	102	Trimming, Mounting and Framing
13	Photographing Flowers and Trees	103	Toning Bromide and Gaslight Prints
14	Street Photography	106	Oil and Bromoil Printing
15	Intensification and Reduction	107	Hand Camera Work
16	Bromide Printing and Enlarging	109	Drapery and Accessories
18	Chemical Notions	115	Platinum Printing
20	Trimming, Mounting and Framing	116	Hand Work on Negatives
21	Albumen and Plain Paper Printing	117	Outdoors with the Camera
23	Photographic Manipulation	119	The Optical Lantern
24	Photographing Clouds	121	Making Pictures of Children
25	Landscape Photography	123	Enlarging on Gaslight Papers
26	Telephotography	125	Pocket Camera Photography
28	Seashore Photography	127	Amateur Portraiture
30	Photographing Interiors	128	All About Color Photography
31	Photographing at Night	129	Group Photography
32	Defects in Negatives	131	Simplified Photography
34	More About Development	132	Getting Results with Your Hand Camera
35	Enlarging Negatives	133	Finishing Portrait Enlargements
36	Lens Facts and Helps	135	Flashlight Photography
37	Film Photography	137	Lighting the Subject in Portraiture
38	Color Photography	138	Travel and the Camera
39	Photographing Animals	141	Home Portraiture
40	Platinotype Modifications	142	Profitable Processes*
42	Genre Photography	143	Remedies for Defective Negatives
43	Photographic Chemicals	145	Failures—and Why; in Negative Making
44	Coloring Photographs	146	Success with the Pocket Camera
45	Orthochromatic Photography	148	Failures—and Why; Printing and En-
46	Development Printing Papers		larging
47	Kallitype Process	149	Photographic Chemistry
50	Studio Construction	150	Commercial Photography
51	Press Photography	152	Photographing the Children
52	Aerial Photography	153	Optical Notions for Photographers
53	Pictorial Principles	154	Photographic Printing Papers
54	Outdoor Exposures	155	Photography in Winter
55	Architectural Photography	159	Success with the Hand Camera
57	Winter Photography	161	Sports and the Camera
58	Outdoor Portraiture	164	Enlarged Negatives and Transparencies
60	Who Discovered Photography*	169	Photographic Words and Phrases
62	Vacation Photography	174	Home and Garden Portraiture
65	Home Portraiture	175	Stereoscopic Photography
67	Orthochromatic Photography	177	Selling Photographs to Advertisers
68	Decorative Photography	178	Photography as a Craft
69	Printing-out Papers	179	Photographic Emulsions
71	Marine and Surf Photography	180	Photography with a Hand Camera
73	Panoramic Photography	181	The Air Brush and the Photographer
75	Bromide Printing and Enlarging	182	Studio Design and Equipment
76	The Hand-Camera and Its Use	183	Color Photography
78	Printing Papers Compared	185	Kallitype and Allied Processes
79	Choice and Use of Lenses	186	Bromoil Prints and Transfers
80	First Book of Outdoor Photography	187	Photographic Lenses—In Use
81	Ozobrome, Kallitype, Sepia and Blue Prints	188	The Exhibition Print
82	Modern Dark-Rooms	189	Enlargers for Pocket Cameras
85	Photography with Flashlight	191	Out-of-Doors with a Hand Camera*
87	Bromide Enlarging Made Easy	192	What Pictorialism Is
88	Defective Negatives and Remedies	194	Photographic Failures*
89	Photography with Films	198	High Speed Photography*
90	Practical Telephotography		

Numbers marked with (*) 40 cents each.

FRANK V. CHAMBERS

636 SOUTH FRANKLIN SQUARE

:::

PHILADELPHIA, PA.

be tolerated. The use of a notice simulating legal process in the collection of debts is wrongful; it cannot be right. The admitted purpose of its uses shows its impropriety.

We do not overlook his claim that he copied a form which he had used in the State from which he came, and did not know that it simulated Minnesota process. His explanation does not appeal to us and does not excuse him.

My judgment is that any collection agency using the mails to send these fake writs to debtors could be thrown out of the mails on a fraud order. Most of them are sent by mail and in my judgment they come within the Federal statute forbidding the use of mails to promote a fraud. The question is often asked me how far a business man is responsible for the illegal acts of a collection agency to which he might have turned over his accounts. Well, it would depend on the circumstances of the particular case. However, I should not want to put myself in a position, were I a business man, where I could possibly get into difficulties by the employment of a collection agency.

(Copyright by Elton J. Buckley)



Roy Dyer, of Oberlin, Kansas, has moved into his new studio in the Randall Building. The Oberlin Times gives Mr. Dyer a very nice write up.



Another Carter, this time in Seattle, Wash. Fred Carter, former *Star* photographer, has sold his studio and taken a position as Manager of the Commercial and Amateur Finishing Department in the firm of Carter & Monroe.



L. Cady Hodge, of Topeka, Kans., immediate past-president of the Missouri Valley Photographer's Association, was recently the subject of an exceptionally fine news article in one of the Kansas newspapers. That's the kind of advertising that counts, Cady. Keep it up.



Henry Miller, of Fond du Lac, Wisc., accompanied his son, Amory Miller, and his wife, together with C. R. Dundee and Mrs. W. E. McGowan, to Racine to the Wisconsin State Convention. We know that must have been a peppy party while en route to the convention with Henry Miller a member of it.

THE HOUSE THAT SHIPS PROMPTLY

PREPAREDNESS

a By-Product of

GOOD BUSINESS

The release of the publicity and advertising by the National Advertising Campaign will cause people throughout the country to pay more attention to photographers and photographers' displays.

Are You Prepared?

If not, BE PREPARED with the latest in photographic mountings.

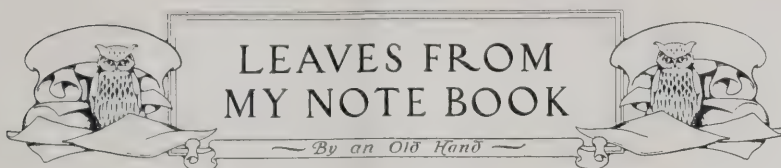
It will profit you to order now from us.

Gross Mountings

AT YOUR SERVICE

We ship promptly.

325 TO 327 SUPERIOR STREET
TOLEDO, OHIO



Henry Dellert, formerly of Chicago, Ill., is now managing the Kelz Studio, 509 Main Street, Reynoldsville, Penna. We wish Mr. Dellert success.

After an illness of some time, Jacob Stefaniuk, prominent young photographer of Canora, Sask., Canada, died May 13th. Our sincere condolences to his wife, Mrs. Helen Stefaniuk.

The Mahoning Valley Photographers' Association are "stepping out." On May 26, the Association held their annual dinner at the Wiekcliffe Manor House, Youngstown, Ohio, Frank McGranaghan presiding as chairman of the affair.

Fred H. Smith, Ida Grove, Iowa, for years the leading photographer of that city, has sold his studio to C. K. Layman, formerly of Mount Vernon, Iowa. Mr. Smith is, however, continuing his studio in Indiana where he expects to locate permanently.

The Misses Peterson and Baker, of Spokane, Wash., opened a new studio at Tekoa, Wash., on April 28, in the Jones Building. The two ladies have had considerable experience in the photographic profession and will specialize in home portraits and artistic coloring.

K. H. Catchpole, well-known photographer of Delavan, Wisc., was elected President of the Wisconsin Division of the Master Photo Finishers of America. We congratulate Mr. Catchpole, and trust considerable progress is made in the Association during his regime as president.

We are advised by Mrs. Howard D. Beach (The Winona Lady) that the total scholarships for the P. A. of A. Summer School is 17. The scholarship given by L. C. Vinson, General Secretary, was awarded to Miss Mary Hanzlicek, of the B. W. Johnson Studio, Owatonna, Minn. This makes 10 scholarships that have been awarded and 7 still available.

The firm of A. R. Cogswell & Company, of Halifax, N. S., Canada, is living up to its reputation in that section of Canada, by completely modernizing its plant. Of course, the extent of modernization includes up-to-date photographic equipment. We can depend on that, particularly when two such energetic young men as G. F. Ring and E. L. Lydiard are the heads of the establishment.

The newly organized Northeast Iowa Photographers' Association held one of their quarterly meetings, recently, at the Clay Studio in Charles City, Iowa. The visiting members were entertained by Mr. and Mrs. Clay at the Country Club.

F. H. Reed, of Wichita, has bought out his partner, O. R. Werts, and is now operating the studio alone. Mr. Reed, it will be remembered, was a partner of Harry Pottenger, well-known photographer, who died in 1923. The studio will remain at the same address, 122 North Market Street. Here's wishing you smooth sailing, Fred.

The first meeting in Wilkes-Barre, of the Eastern Pennsylvania Division of the M. P. F. of A. was held Thursday, May 12, at the Hotel Sterling. George E. Phillips, of Allentown, presided. Arthur Cunningham, of Utica, New York; William Houston, of Allentown, Pa., and William Lewis, of Rochester, New York, representatives of the Eastman Kodak Company, gave short talks. Another one of the talks which was given was one by D. C. Harrison, of Cleveland, on "Window Advertising and Mounting."

The Mountain Club, of Colorado Springs, Colorado, staged a photographic exhibit in the Chamber of Commerce, May 16, at which time prizes were offered. The Murray Drug Company offered a \$10 prize for the best landscape picture; the Brown Photographic Shop, \$10 for the best picture of wild flowers, and Stewart Brothers, \$10 for the best picture of wild life. The exhibit was open to any resident of the Pike's Peak region, the only requirement being that the prints exhibited be 6" x 8" in size. Laura Gilpin and J. I. McClymont acted as judges.

The Pittsburgh Salon of the Photographic Section, Academy of Science and Art of Pittsburgh, has elected the following officers for the year 1927-28: President, Charles K. Archer; vice-president, David R. Craig; secretary-treasurer, B. H. Chatto. On the Executive Committee are: Mr. Archer, Mr. Chatto, George H. Morse, O. C. Reiter and P. F. Squier. Two new Associates were elected, Joseph Petrocelli, of New York, and Leonard Misonne, of Gilly, Belgium.

Each year the Pittsburgh Salon has for exhibition a collection of photographs that come from almost every quarter of the globe, a collection that is of world-wide interest.

We congratulate Mr. Archer upon his election. Under such capable leadership the 1927-28 season should be a most helpful and instructive one.

Do you study the lightings at the print exhibits with profit?

HAVE you admired and wondered as you passed along the walls and aisles of the print exhibits? Have you ever gone back for a second look at a print and come away again still wondering how the lighting was made!

Then **Towles' Portrait Lightings** can solve the puzzle for you. It will make you so familiar with lightings, that you can tell in a glance how an effect is achieved.

Towles' Portrait Lightings is a series of 37 lighting diagrams with illustrations. The diagrams indicate the location of the sitter, the camera, and the lights. They show you how to handle light. They will help you develop your creative ability. Once you have used **Towles' Portrait Lightings** you will get more ideas from exhibits and demonstrations. You will naturally increase the variety and quality of your own lightings.

Over 2,700 photographers are using **Towles' Portrait Lightings** to help them solve their lighting problems every day.

Send for your copy today. \$5.00 post paid

At your dealer's, or from

FRANK V. CHAMBERS • PUBLISHER
153 NORTH SEVENTH STREET, PHILADELPHIA, PA.

Dollars and Cents

"I would not sell my copy of Towles' Portrait Lightings for \$50.00."—John Krchnak, Shiner, Texas.

"Worth many times its price and weight in gold."—C. L. Cote, Quebec, Canada.

"Would not be without it for three times its cost."—J. B. Pardoe, Bound Brook, N. J.

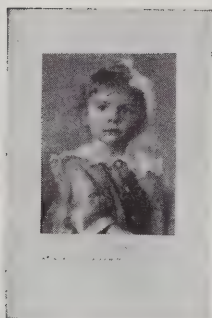
"That \$5.00 invested in Towles' Portrait Lightings has brought in more dividends than if I had invested it in Ford Motors twenty years ago."—Martin F. Lawless, Grand Mere, Quebec, Canada.

"Worth many times its cost. Saved me cost on one 'ugly' customer, alone. We take far less 'take overs.'"—Sextons Studio, Montgomery, Ala.

"My best buy during 1925."—Geo. E. Lawson, Bakersfield, Cal.

"Ideas and hints each worth the price of the publication."—Wright M. Pierce, Claremont, Calif.

"I would not be without 'Towles' Portrait Lightings' for three times its cost."—Frank A. Foil, Shelbyville, Ill.



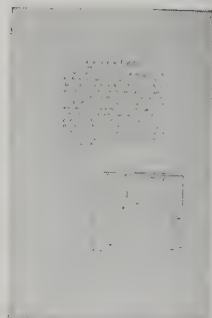
The Portrait

FRANK V. CHAMBERS, Publisher,
153 North Seventh Street, Philadelphia, Pa.

Please send me a copy of **Towles' Portrait Lightings**. I want to become a lighting expert. Enclosed is my check or money order for \$5.00. I understand you pay the postage.

Name

Address



The Diagram

C. H. Moss and Miss Frances Ward opened a new studio in McCook, Neb., recently, in the old Gibson Studio Building. We wish them success.

R. A. Russell, formerly of Wewoka, Okla., has purchased the Campbell-Edwards Studio at 118½ East Main Street, Shawnee. Our best wishes to Mr. Russell.

Harry Schultheis, of Honolulu, has moved from his old location in the Pantheon Building, to a larger and more up-to-date studio in the Young Hotel Arcade Shops.

C. R. Reeves, of Dauphin, Man., Canada, has purchased the F. & M. Salt Photographic Studio in Vernon, B. C., Canada. We extend our best wishes for Mr. Reeves' success.

Miss Mildred Carter is now in charge of the Carter-Hansen Studio of Waupaca, Wisconsin. We congratulate Miss Carter and extend best wishes to her in her new position.

H. S. Stovall, of Dodge City, Kansas, has purchased the Hebrew Photographic Studio in that city, and is changing the name to Hebrew-Stovall Studio. Our congratulations to Mr. Stovall in his new studio.

C. W. Hester has opened a new studio in Dalhart, Texas. Mr. Hester, it will be remembered, was, for many years, actively engaged in photographing remains of prehistoric animals during the excavation work by the Government forces near Santa Fe, Phoenix, and in the Painted Desert.

J. C. Scoles has sold his studio to Omer Gray, of Valley Junction, Iowa. Mr. Gray is a young man of wide experience in the photographic field, and an artist of considerable experience. He will be assisted, in the opening of his studio, by Edwin A. Falk. We extend heartiest congratulations, Mr. Gray.

H. A. Harsch, for the past fifteen years one of the leading photographers of Yakima, Wash., and official photographer for the Kiwanis Club, of which he is a member, is changing his line of activities. The studio has been sold to W. L. Harris, formerly of Walla Walla, Wash. We wish both gentlemen success in their new work.

After twenty-seven years' absence from Ponca City, Okla., E. A. Johnson has returned to take up his abode and pursue the photographic game again. Mr. Johnson took pictures of the first passenger coach into Ponca City, and recently took pictures of the first Rock Island train into Ponca City bringing oil for the Maryland Refining Company. We join in wishing Mr. Johnson success.

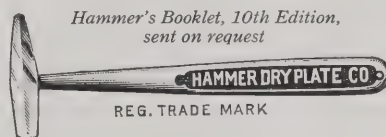
THE EMULSIONS ON

HAMMER PLATES

Eliminate Hot Weather Troubles

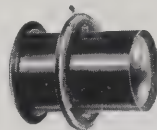
Dependable under all trying Summer conditions. Their Snappy, Firm Films develop and dry quickly, without frilling.

COATED ON CLEAR, TRANSPARENT GLASS



Hammer Dry Plate Company

Ohio Avenue and Miami Street, St. Louis, Mo.
159 West 22nd Street, New York City



*Verito Successes
Are Impressive*

In my study of senior and junior competitions in photography, I have been greatly impressed by the number of the successes made with your Verito f4 soft focus objective.—
J. Meade Landis, Bridgeton, N. J.

A booklet "Concerning the Verito"
will be sent upon request.

WOLLENSAK
OPTICAL COMPANY
Rochester, New York U. S. A.

E. G. Gregory, formerly of Reedsburg, Wisc., has purchased the studio of F. R. Poe in Oconomowoc.

~ ~ ~

L. A. Mornhindeg has broken the ropes and held a formal opening in his new studio at Bogalusa, La. We wish Mr. Mornhindeg success.

~ ~ ~

Artesia, N. Mex., is going to have a new studio. Miss Irma Woolridge, former manager of the Rodden Studio, has been selected for the position of manager of the new studio.

~ ~ ~

The Mueller Sisters, of Carondelet, Mo., have opened another studio at 3021 Cherokee Street, South St. Louis. They will specialize on bridal parties and children's photographs.

❖

Start Saving Now for Cedar Point

The Cleveland Convention Committee, to which a goodly share of the work in connection with the forthcoming convention of the Ohio-Michigan-Indiana Association (scheduled for Cedar Point, Ohio, August 9, 10 and 11) has been delegated by the officers, held its fourth meeting on April 30. Acceptances already received for the program were reported and it was decided that the complete lineup of speakers as planned would be one of the most carefully and thoroughly rounded-out offerings ever presented at a convention. There will be some fifteen talks and demonstrations, carefully spaced over the three days, so as to leave ample opportunity for relaxation and fun on the beach.

To show just what the program covers as now arranged, we may state that the demonstrations will include an illustrated talk on composition, a demonstration of photographing adults, another of children, and two commercial demonstrations, while the speakers will cover the subjects of Portrait Costs, Salesmanship, Handling the Sitter and General Management of the Studio, Business-Getting for the Small Town Studio, Photo Finishing for the Average Studio, Commercial Cost Finding, European Studios and Methods, Advertising in the Small Town, Reception Work, and the National Advertising Campaign and the work of the National Association.

Badges have been approved and ordered by the treasurer, who will send them out as soon as dues are received, which will avoid all delay in registering at the door when the convention starts; the sketch for the engraved certificates of award has been approved and these will be ready in ample time so that they may be distributed to the fortunate exhibitors at the banquet; the first announcement for the picture exhibit has been approved and mailed; plans are under way for the obtaining of a special complimentary exhibition consisting of one print each from fifty of the country's leading photographers; letters are being prepared to all of the local societies in O-M-I territory asking for group exhibits.

HOLLISTON PHOTO-CLOTH

For Backing Photographs

Holliston Photo-Cloth is self adhesive and is furnished in standard sheet sizes. No cutting of cloth, or slow, mussy pasting necessary. Prints backed with Photo-Cloth are flexible yet firm and they will not curl or fray.

Samples and prices on request

The HOLLISTON MILLS, Inc., NORWOOD, MASS.

Boston New York Chicago St. Louis

Prices for Commercial Photography

WE have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY

636 South Franklin Square :: Philadelphia



KAN-RITE

the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And you will get it—all of it, less a small refining charge, if you send Silver residues of every description to

KANTRO REFINING CO.
PORTAGE, WISCONSIN

KAN-RITE
for sale by all dealers

400 Rooms ~ 300 Baths

HERALD SQUARE HOTEL

120 WEST 34th STREET NEW YORK

WRITE FOR MAP OF NEW YORK FREE

Newly Furnished and Renovated
Room and Bath \$3.00 up

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1037

Wednesday, June 22, 1927

Price, 5 Cents
\$2.00 per Year

CONTENTS

Editorial Notes	771
Illustration—"Fickle" (Nicholas Haz)	773
Illustration—"No you ain't" (Nicholas Haz)	775
The Receptionist—Miss I. Deal discusses Telephone Soliciting (by the Sphinx)	776
The Wrong Market (C. H. Claudy)	780
Useful Hints	781
Association News—More News about the National Con- vention	782
Map of New York City	783
The Open Forum	786
Drying Negatives Rapidly (Modernist)	788
Leaves from My Note Book	791, 793, 794
Did You Know That—	794
Classified Advertisements	795

Editorial Notes

Quick Work

The first photographs and news reels of Captain Lindbergh's casual descent on Paris from New York, found representatives awaiting the *Majestic* at Quarantine in New York harbor, and films were transferred by U. S. revenue cutter *Hudson* to the barge office from which was a mad race to publication offices. Pathe cut corners by supplying prints from overseas instead of undeveloped film.

The news pictures appeared in the afternoon papers and the theatres all changed their programs. Air mail took pictures quickly to other parts of the country, some telegraphic process pictures being trans-

mitted by wire. Some New York newspapers received fair attempts of cable transmission by the so-called Bartlane process, by which the time from photograph in France to appearance on the streets was within 36 hours elapsed time.

The perfection of such devices and the employment of radio waves as carriers for the light and shade modulations of the photograph open up the possibilities of transmission of weather maps direct to vessels and perhaps to transatlantic fliers in flight.



Patronize Home Talent

We are of one mind with the associated photographers of Troy, N. Y. They have sent a representative to their Mayor to say a few things to him. A disturbance arose when it became known that the manager of a concern in Chicago, doing photography by the mass production method, had made a good impression on His Honor, indeed it was said that he had about committed himself.

The proposition was to produce, for record and exposition in the city hall, photographs of all the soldiers and sailors of Troy who had given up their lives in the late war.

Evidently, the mayor, being taken with

the idea, had not stopped to consider a few things. So the representative of the photographers suggested to him that the local artists could do at least as good work as the Chicago people, and were entitled to first consideration.

They were taxpayers and members of the community in good and regular standing. Furthermore, as the photographs, from which group reproductions were to be made, were in the hands of relatives, and of course, highly valued, these friends of the departed would be more likely to entrust them to photographers they know, than to strangers.

Hence, to make certain of securing a complete representation, home, instead of foreign talent, should be employed.

The mayor is thinking it over.



Educational Motion Pictures

Teachers and others, directly and indirectly interested in education, have met recently in conference at Rochester, N. Y., to discuss sundry matters connected with pedagogy.

An outstanding feature of their conclusions was that in the public schools of twelve cities of the United States, an advanced type of educational motion pictures is to be tried out.

The cinema has been for a period of upwards of ten years a feature of education, but the type and scope of the pictures has not been all that could be desired. Many of the films have been furnished by industrial concerns and while interesting, in a way, they have the atmosphere of an advertising page, something that is quickly discerned by our smart children. A high grade of picture is demanded by our discriminating youngsters!

The theory underlying producing motion pictures in the schools, is that a child's attention is instantly engaged by an illustration, while it may be difficult to get him to absorb the meaning of the printed page. The motion picture is to supplement the book.

Dr. Thomas E. Finnegan, Educational

Director of the Eastman Kodak Company, formerly head of the department of education in Philadelphia, attended some of the conferences and in consultation with the educators, decided upon the nature of the twelve sets of motion pictures which are to be produced and distributed by the Kodak Company.



Photographing the Lightning

A new kind of super-swift movie camera has produced results showing that high pressure electric discharges move in erratic spirals.

Early conceptions of lightning were classified as zigzag, sheet and ball.

The advent of photography served to correct many misconceptions of what the ancients called the thunderbolts of Jove.

The first photographs of lightning were made by leaving a camera open during a thunderstorm, and lightning was proven to be sinuous, and what was more marvelous, branched.

Research, aided by the camera, disproves the belief once held, that lightning never strikes in the same place twice. As a matter of fact, lightning will strike several times in the same place.

Moving pictures, taken at the astonishing speed of 2,600 per second by J. W. Legg, a research engineer, prove that this is true.

Moreover, the discharge is oscillatory—in other words, there are flashes of electricity back and forth until spent, like the swing of a pendulum dies down.

A curious vagary of lightning is stated by a recent scientific writer: it is that lightning seems to show a liking for some trees, and its avoidance of others. The oak is by far the most often struck and the beech the least.

An observant and painstaking American forester tells us that his notes show that if the number 1 were to represent the frequency for beeches, 15 would represent pines; 40 an average for others excepting oaks, whose figure he sets at 54.



NICHOLAS HÁZ

"FICKLE"

Aiding the Nungesser-Coli Fund

Mr. Geo. Eastman, in response from a cable from Dudley Field Malone, representing Americans in Paris, headed the subscription list for a fund for relief of families of Nungesser and Coli being collected in Rochester through the local press. Mr. Eastman suggested that any surplus funds over the amount of \$100,000.00 be set aside for the benefit of families of French aviators who have suffered in promoting aviation.

There seems to be a feeling that a search off Newfoundland is worthy of attention and many have asked why more energy is not displayed. The explanation is that the northerly situation of the island makes a late season and with a mountainous interior and swollen rivers, travel is slow and tedious. The population is thinly distributed and while there is possibility of landing uninjured, still communication is lacking, and they would be held back for weeks before they could safely attempt to leave a small settlement or trading post.



Suckers

We are not going to tell where the catch was made; there were only about 1,000 of them! The figure does seem large, but the percentage was small, considering the number of folks living there. You see, we don't want to rub it in by getting the least bit personal, and trampling on feelings, for the sorest mortal on earth is one who has been done in. Still, we must give out the details as a warning and a horrible example. Suckerton has been outclassed; likely more than one a minute was born there in the district we have in mind, and this is the sad story:

A photographer engaged a smart young agent to drum up business on a commission basis. Two coupon books, each containing 100 slips, were given him, and the understanding was that he was to solicit orders for photographs at the rate of two for a dollar, the photographs to be taken in the studio of the principal. The agent was to collect

twenty-five cents on each order at the time when the order was taken. Seventy-five cents was to be paid by the patron on presentation of the coupon at the studio.

Three days after the agent started in, the photographer got 100 stubs in an enclosure from his representative, but nary a patron showed up according to program. In a few days the customers' kicks began to arrive by mail. The canvasser had collected a dollar per coupon and was to return in a day or two and take the pictures in the home of the subscriber. He never came. The original coupons were enclosed with the kicks and showed that the coupons had been tampered with.

When the agent ran out of books given him by the photographer, he had a large batch of fake coupons printed, and went on collecting as before. Not only that, but finding it was consuming valuable time to make calls, he arranged by telephone to have the money brought to a certain drug store and have the coupons distributed from there.

The fake coupons promised two photographs for a dollar, but not a word as to where they were to be taken. One particularly juicy fish parted with \$13 for 26 pictures.

The photographer realized that, though entirely innocent of wrong, he had let a scamp represent him. The police are on the lookout for that slick agent, but he seems to have left no trail.

The photographer has sent a competent representative around to try to make some adjustment with the victims, but sadly reflects that his scheme was defective and the beans spilled.



Inside frosted bulbs of Mazda type have less glare and are easier to keep clean in the printing machine.



Nothing is so easy to cut as prices, and nothing is so hard as to get back when once they have been pulled down. Herbert N. Casson in the *Photo-Engravers Bulletin*.



NICHOLAS HÁZ

"NO YOU AIN'T"



MISS I. DEAL DISCUSSES TELEPHONE SOLICITING

"Dear Sphinx: Although in a previous article you were opposed to telephone solicitations on the ground that they were overworked, I don't think that is the case in my town and would like to know how to go about it—what sales talk to use, etc., as this is all new to me.

"We do business in a town of about 8,000 people, and consider everyone with a telephone a good prospect.—

KENTUCKY.

There is no doubt that a town of approximately the population you mention is the ideal type for telephone solicitation, if we are going to use it at all. There is not the intensive 'phone competition for one thing; and for another, you will know the people and their habits well enough to plan your calls for the time of day when they will be welcome and interesting rather than annoying interruptions.

As to sales talk, it can be divided roughly into two classes—what you will say if you offer free sittings, and what you will say if you don't. The first is by far the easier to contact, but the latter means more money in your pocket, if it can be skilfully done. There is no doubt that offering people something for nothing tends, in the long run, to cheapen your product in their eyes, as well, perhaps, as in your own. It is largely to counteract this very condition that our tremendous National Advertising plan was conceived. If you feel that conditions are such that you must offer free sittings to get any business in to your studio, then by all means specify a limited time or a specific reason.

For instance, your 'phone solicitor can

say, "Good morning, Mrs. Jones, this is Miss Burns calling from the Photocraft Studio. I know that you will be interested in an opportunity to see some proofs of pictures of little Bobby without any cost to yourself. If you are not thoroughly pleased you are under no obligation to order any pictures, and you will have had the pleasure of seeing the proofs without paying a cent for materials or Mr. ———'s time.

"Of course, a wonderful offer like this is most unusual and is only made for a limited time—three weeks from today, to be exact. To speak frankly, one reason for the offer is that this is the season at which Mr. ——— usually counts on making up a lot of exhibition prints for coming conventions next winter. You know, he exhibits at most of the national and international conventions.

"He is glad to give some free sittings on the chance of getting some unusual poses for exhibition prints, and at the same time it gives you a chance to get the pictures taken for Christmas presents—1927 is already half gone, you know—now when we are less rushed and can give your work all sorts of extra attention.

"I am calling you among the first of those whom we selected for this special opportunity. Now, what day would be most convenient for you—and do you want morning or afternoon time?"

It seems like a tall order to get all of this said before the party on the other end of the wire interrupts, but you will find that a girl, with a little practice, can get it out in a slow, unhurried, chatty way that nevertheless does not permit of interruption without actual rudeness. The tone of the voice is so very important in telephone work. We would



What Albert Amy, staff photographer of the *New York Evening Post*, recorded with Hammer Press Plate when the scaffolding on the New Netherland Tower caught on fire 39 floors above street level.

suggest that you use the utmost care in the selection of your telephone solicitor.

Then, when you have the right girl—or man—consider the habits of the townspeople, until you can come to some conclusion as to the best hour for telephoning them. It never pays to expect a solicitor to sit down and 'phone from nine till five, both because the strain is too great for her best success, and because certain hours are unprofitable, and better employed in making out lists, checking up on appointments, etc.

If you are offering free sittings, endeavor to make it appear as a great favor to, and opportunity for, the customer—not an opening that the studio is anxiously seeking. People are suspicious of firms who seem to need their business so badly, and inclined to suspect that the portraits lack merit. If the solicitor cannot sell them on the idea of a free studio sitting, she can approach the Home Portrait idea, but in a gingerly way,

by suggesting that perhaps some negatives made in the home would entail little or no trouble for the members of the family, and perhaps Mr. —— might be willing to do it for the touch of home atmosphere, especially if there is a lovely garden or window seat, etc. Usually a woman will mention some particularly nice corner of her home, and you have struck the chord of a householder's pride, which may react favorably for your purpose.

It is undoubtedly easier to book appointments by 'phone if free sittings are offered, but the average order is not so great as on appointments at which a deposit, or "camera charge," is paid. This holds good for several reasons. For one thing, people who will pay a deposit really want pictures, whereas free sittings often drift in just out of idle curiosity or the innate vanity which makes us desire to see our faces reproduced on paper. When that is gratified, the sitter

has no particular use for pictures, unless they are so flattering that she can not resist them, and so she drifts out as she drifted in—which, according to our own terms, she has a perfect right to do. She may be sold by high-powered salesmanship, but she won't trust your next "free" offer if she is and she will advertise the fact well and to your discredit in the neighborhood!

Then, too, when people have paid a deposit, the amount remaining is lessened by just that much, and their order does not look so staggering to them. So let's figure some ways in which you can use the telephone to solicit regular business.

One splendid way is to put an interesting exhibit of some sort in your show case, and another in a vacant window or case in another part of town. Then, when you call up, you can say:

"Mrs. Jones, may I call your attention to something new and different in the way of photographs? If you have seen our showcase in the last week, or the special exhibit at such and such a place, you have doubtless thought that sometime you would like to have work like that done of the kiddies—or your husband—your mother—or yourself.

"Now we can't promise how long we will be able to do work of this high character at so low a price as (here quote figures on a dozen or six or three, or whatever goes best in your locality), so I would suggest that you take advantage of the present prices, and make an appointment for some time this week while Mr. —— is not so rushed that he cannot spend all the time with you that he would like to give."

A still better plan is to get out a special offer on some particular item, such as a miniature on porcelain, or an 8 x 10 oil, or a framed print or a panel or an album of four poses, etc.—anything that you can produce cheaply enough to be attractive, yet high enough to protect you against loss, even if you are unable to sell further pictures to swell the profit. Such a procedure gives you a valid reason for disturbing people in the supposed privacy of their homes. Your

solicitor can then proceed with a feeling of greater security to call people and say:

"Oh, Mrs. Jones, I am taking the first opportunity I could get to tell you about the wonderful special offer Mr. —— is making," etc.

She can then give the details and the time limit, and add a further "air of verisimilitude to an otherwise bald and unconvincing narrative" by explaining that Mr. —— is making this special offer to give folks a real inducement to have their Christmas work made now, so that he won't be forced to turn people away in November and December, as has unfortunately been the case in the past. He would like to spread the work more uniformly throughout the year.

Little Miss I. Deal has not had much experience in 'phone work, because it is not favored in the Blank Studio, but in January, when work seemed slow just after the holidays, she did take up the 'phone and try a little of it on her own initiative.

She soon found that one thing that she must *not* do was start in with a question as to whether the person on the other end of the wire was interested in having pictures made, etc. Anything that gives the prospective customer a chance to say "no!" and hang up, just means another nickel that must be charged to advertising with nothing to show for it. Even a hesitating statement has the same effect. It is necessary to be pleasant, but keep the conversational reins firmly in your own hands until the point of interest is reached. Miss Deal just assumed that they would be interested, and when she finished, she did not make the mistake of saying, "May I make an appointment for you?"—but she said instead, "What day will suit you best," etc., thereby making refusal harder than acquiescence instead of vice versa. Another little point that she carried out with telling effect was the suggesting of various things to wear. If kiddies were concerned, she stressed the becomingness of the little sailor collars and ruffled dresses, etc., something in each case that the average child would be likely to have in its wardrobe. She

also made a big point of the mother being taken at the same time to surprise the father, etc., and talked about becoming neck-lines, and bringing a couple of dresses so that she might suggest which would "take" the better, etc.

If your special offer concerns color work, the solicitor can make quite a point of the charming spring and summer colors, etc., and the permanence of the work. It is difficult, if not impossible, to suggest exact wordings for solicitors to use, because these will invariably differ widely among studios of different types and localities, and we endeavor to confine our suggestions, insofar as is possible, to such points as will be of general interest and benefit.

Why not try a campaign, linking up personal solicitation with telephone work? A solicitor, with a nicely modulated voice (we can't say too much about that voice), can call up and draw attention to your exhibits, show-cases, etc., or the work you did for Mrs. So and So, and add that since it is often unhandy to take the time to come downtown to look over the samples in the studio, it will be a pleasure to send your personal representative to her home with some delightful and characteristic examples of Mr. ——'s work. The solicitor adds that when the representative calls he will present the studio card as his credentials, and any statement he makes as to price or appointment time, etc., has the absolute sanction of the studio.

Still another talking point, or reasonable excuse for calling people on the 'phone, is any additional equipment recently installed. Lights, in particular, are interesting to the layman. One photographer made quite a number of extra sittings by featuring "Hollywood Lightings" in his advertising and 'phone solicitation. Another stressed special draping, at which he was adept, and for which purpose he kept a large supply of silks, nets, tulles, velvet, etc., on hand. Still another—a woman this time—was formerly on the stage; and this experience she turned to good advantage by advertising her ability

to supply the correct make-up for each face for camera purposes. This intrigued the younger generation mightily; and she is as good as her word, for to this day she oversees the "make-up" of every person photographed in her studio. Think up some little original way in which you can be of special service to your clientele, and then feature it for all it is worth.

We do not wish to be misunderstood on the 'phone question. We think it is far from the ideal way of getting business, but at the same time any honorable method is better than stagnation, and if you can see no better means than telephoning for the present, then by all means telephone, and do it with all your heart and consistent effort. In this day of intensive competitive selling, constant sales promotion is absolutely necessary to keep your business out of red ink. None of us wants to be like the photographer to whom a friend said:

"Accept my sympathy. I hear the storm blew your bungalow away."

"Yes," replied the Homeless One. "Yes, it just beat the mortgage by about forty-eight hours!"



MINYA DUHRKOOP

At the risk of being trite, we must harp once more on the subject of keeping everlastingly *at* plans for securing new business. Even if we manage to keep our temper under all and sundry temptations to explode, and even though the high standard of our work prevents dissatisfaction, nevertheless there will always be a certain percentage of our clientele who will drift away from us just because they want to try a new place—even as you and I—and they must be replaced by new customers. And we must bear in mind, too, the fact that repeat orders are infrequent as compared with those of the vender in staple commodities, and consequently we must have a far larger clientele to draw from. It is so easy in the photographic game to grow far more interested in the technique of the production of fine photographs than in a healthy clientele to keep this production going. We should

resolve to pay some attention to this phase of our business every day. Even if we have a staff of one or more for this particular purpose, nobody is going to take the keenest interest in that problem unless we ourselves set the pace. And we can't do it by getting to the studio at ten o'clock in the morning!

The Smiths, photographers born and bred, and having lived all their lives on the asphalt, decided that a vacation in the country was in order.

So they stayed at a farm-house, and after the first night, Mr. Smith rose early and in a bad temper.

"I've had practically no sleep," he complained to his wife, "those beastly roosters have been crowing out there since dawn."

"Well, darling," murmured his wife, sweetly, "once when you got up early you crowed about it for over a week!"

The Wrong Market

C. H. CLAUDY

Yesterday I saw a most remarkable exhibit of advertising matter, designed for sale to banks. There were posters and flyers, letterheads and booklets, cards, calendars, and what have you? All of them were in colors, approximately like those of the funny papers of the Sunday editions, and all by celebrated cartoonists and funmakers, known the world over.

The man who had them told me that they had been offered to practically every bank in the United States of any size, and that the company which put them out had yet to make the first sale!

This, of course, is an extreme case of misjudgment of market. It doesn't take very much brains, knowledge of banks and the methods of banks, or common sense, to know that a bank will not tamper with its reputation by indulging in advertising which is undignified, no matter how good, as advertising, it may be. We laugh at Sparkplug in the Sunday paper, but we would not want to hire him for a Sunday drive. We find

amusement in the antics of the Katzenjammer kids, but we would not choose for our own young hopeful a school which used Katzenjammer kids as a sample of their product. And we like our banks to be large, and facilitate business for us, and dignified, and beautiful, and we would not be induced to patronize a bank which put out advertising which seemed to say that the bank was more or less a joke!

Photographers sometimes make a mistake—all merchants do—and offer their goods to the wrong market. A Fifth Avenue portrait artist might be perfectly willing to make portraits on celluloid buttons, but would he sell them to the wealthy class which buys his several-hundred-dollar-a-dozen pictures?

The cheap ocean resort boardwalk photographer might offer 14 by 17 platins all summer long, and not get a single order from those who come to his little studio for ping pongs, postal card and "scenic background" pictures, in which "he" can row a boat while "she" sits and looks pretty.

More extreme cases, of course. But the difference between insanities like these and those mistakes which photographers actually do make in putting the wrong pearls before the wrong, er—customers!—is one of degree and not of kind.

Every photographic business which has been established for any length of time has a pretty definite price range. You know the top price you can get from your clientele, and whether that top price is worth trying for, or whether you make more money by putting out an average line at a lesser price. If, now, you suddenly shoot something, no matter how good, at your top-price people, at a higher than top price, you are going before the wrong market.

And the contrary is true, also. There is an unconsidered opinion among some who call themselves advertising experts that a low price always attracts. If they stated that it always attracts some people, but repels others, they would state facts.

You pay, perhaps, fifty dollars—oh, all right, one hundred and fifty dollars—for a suit of clothes. If your tailor suddenly shot a twenty-two-dollar suit at you, would you take it? You would not! You would think he was giving you something shoddy, something poor, something that a man such as you are—a man who normally wears hundred-and-fifty-dollar suits shouldn't be seen in.

Same way with your customers. I consider you as a quality photographer. I expect to pay you fifty dollars a dozen for pictures. I have seen other pictures you have made—you have a quality reputation with me. But if you have a brainstorm, and decide to put out a line at ten dollars a dozen, I will have none of them. If I want ten-dollar-a-dozen pictures, I will go to a ten-dollar-a-dozen photographer. I won't believe in yours, at all. I'll think they are made of poor material, or that you are down and out and about to fail, or that you have a private practical joke to play and that there is a concealed something in your advertised offer which will make me buy something else.

I am suspicious of the man who offers to sell me a dollar bill for fifty cents. Your patrons are suspicious of your offer to cut your regular price in thirds, or to triple your regular price.

There is a right market for everything. Having a good market for your particular line, beware how you try to sell it those goods to which it is not accustomed, does not want, and will not buy. For a market is sensitive and easily influenced; and it's much easier to drive a customer away than to bring him in.

In other words, don't try to sell Barney Google pictures to the woman who wants a beautiful photograph!



Useful Hints

Lenses for enlarging with condensers must have metal diaphragm blades. Rubber, paper and fibre blades melt under intense heat, and the rubber fumes make a mess on lens surfaces.



For the making of paper negatives, a special paper called Kodalene is being furnished in sizes running from 8 x 10 to 20 x 24 inches. Rolls 10 feet by 20 or 40 inch, and 10 yard rolls of the same widths are available.



Substitution of ammonium thiosulphate for ordinary hypo is claimed to triple the speed of fixation. This should be of interest to the post card rapid fire photographers of our beach resorts. Ammonium chloride addition to hypo, with metabisulphite of potash, has a similar action.



The enormous increase in the use of panchromatic film in the movies is a signal to the photographer that the public is awakening to a knowledge of its advantages. With tank development so common nowadays, the technique of the color sensitive plates has really become routine work, and with modern desensitizers there is no more excuse for fussing about the dark-room illumination.



ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

ALVA C. TOWNSEND, PRES.
226 S. ELEVENTH ST.
LINCOLN, NEB.

CHAS. AYLETT, 1ST VICE PRES.
96 YONGE ST.
TORONTO, ONTARIO, CAN.

D. D. SPELLMAN, 2D VICE PRES.
4838 WOODWARD AVE.
DETROIT, MICH.

JOHN R. SNOW, TREASURER
728 S. SECOND ST.
MANKATO, MINN.

J. W. SCOTT, CHAIRMAN COMMERCIAL SECTION
205 W. FAYETTE ST., BALTIMORE, MD.

PAUL E. TRUE, CHAIRMAN N. P. E. C. BUREAU
600 W. 178TH ST., NEW YORK, N. Y.

L. C. VINSON, GENERAL SECRETARY, 2258 EUCLID AVENUE, CLEVELAND, OHIO

More News About the National Convention

Plans are progressing rapidly for the Forty-fifth Annual Convention of the P. A. of A. at New York. All of the clubs are holding meetings at which the utmost enthusiasm is being displayed for the Convention. The Professional Photographers' Club held a meeting on June 8, and the determination was expressed that the New York Convention should break all attendance records. Secretary L. C. Vinson was present and presented the complete program. Harry Fell, of the Eastman Company, told the members present that in his opinion this program was the best that the Association had ever had. Joe Dombroff, Chairman of the Reception Committee, told of the plans for registering photographers. President Fred C. Becker, of the club, guaranteed that one hundred per cent of their members would be in attendance at the Convention.

One of the interesting features of the Convention will be a completely equipped Operating Room. This room will be furnished with cameras and various kinds of lighting equipment. Here the photographers can gather and demonstrate and argue and prove all their pet ideas, or if they desire, try out the suggestions that are made by the various lecturers and demonstrators on the platform. I. Buxbaum, who is one of the most widely known photographers in New York City, and who stands at the head of his profession technically, will have charge of this Operating Room, ready to help and assist all who care to make use of this room.

Vice President D. D. Spellman reports that over two hundred promise cards have been received for the picture exhibit, and with one or two exceptions, these have all consented to permit their pictures to be used in the traveling exhibit, if desired. It is hoped that there will be at least double this number of promise cards received before the Convention opens.

Chairman Joe Dombroff, of the Registration Committee, reports that over one hundred and twenty-five registrations have been sold in the greater New York district. He says that 80% of these represent photographers who have never attended a Photographic Convention

before. Chairman Garabrant reports that in addition to this, over forty hotel reservations have been received from all over the country.

H. C. Seivers, of the Eastman Stores in Chicago, reports that he is planning to secure sufficient attendance from the middle west so that they can travel to the Convention on a special train. Photographers from the western territory, who would pass through Chicago, should get in touch with Mr. Seivers, so that he can see that space is reserved for them on this train.

The Ladies' Committee

Mrs. Helen Stage and her committee are working night and day on plans for the entertainment and care of all the ladies who may attend the Convention as photographers or as the wives and guests of photographers. Her committee will plan shopping and sight-seeing tours, as well as special entertainment features for the ladies which will be announced later. She has appointed the following ladies as assistant hostesses:

Mrs. Fred C. Becker	Mrs. Blanche Loveland
Miss Becker	Mrs. Paul True
Miss Duffee	Mrs. Grace P. Loehr
Mrs. J. G. Dombroff	Miss Hurley
Mrs. J. E. Garabrant	Mrs. Pirie MacDonald
Mrs. Dudley Hoyt	Mrs. Dana B. Merrill
Mrs. Anne Harris	Miss Helen Sheldon
Mrs. Theodore Larson	Mrs. Emma Hilton
Mrs. Wynne Mersereau	Mrs. John Sherman

In addition, an out-of-town committee has been selected of the following ladies who will assist Mrs. Stage:

Mrs. Howard D. Beach	Mrs. Standiford-
Mrs. John Erickson	Mehling
Mrs. F. V. Chambers	Miss Gertrude Smith
Mrs. O. C. Conkling	Miss Mary Carlsen
Emme Gerhard	Mrs. J. W. Scott
Miss Peggy Stewart	Mrs. L. C. Vinson
Miss Helen Stewart	Mrs. Van Damm
Mrs. Feinberg	Mrs. Harry C. Watton

One of the interesting features of the Convention will be the "Ask Me" booth. Chair-

- 26 Agfa Products, Inc., 114 E. 13th St.
- 7 Adam Archival Corp., 1409 Broadway.
- 13 Ansco Photoproducts, Inc., 129 W. 22nd St.
- 22 Bausch & Lomb Optical Co., Park Ave. at 48th.
- 23 California Card Co., Grand Central Terminal.
- 6 City Camera Exchange, 110 W. 42nd St.
- 27 A. M. Collins Mfg. Co., 208 Fifth Ave.
- 11 Convention Headquarters, 33rd St. & 7th Ave.
- 9 Detender Photo Supply Co., 142 W. 24th St.
- 5 Drem Products Corp., 152 W. 23rd St.
- 4 Eastman Kodak Co., 235 W. 23rd St.
- 17 Eastman Kodak Stores, Inc., 356 Madison Ave.
- 21 R. J. Fitzsimmons, Inc., 75 Fifth Ave.
- 1 Geyart Company of America, 425 W. 55th St.
- 25 C. P. Goetz Amer. Optical Co., 317 E. 34th St.
- 20 Haloid Company, 225 Fifth Ave.
- 12 Hammer Dry Plate Co., 159 W. 22nd St.
- 19 Herbert & Huesgen Co., 18 E. 42nd St.
- 16 Holliston Mills, Inc., 32 W. 18th St.
- 3 Max Mayer, 233 W. 42nd St.
- 14 Medick-Barrows, 1270 Broadway.
- 12 Medo Photo Supply Corp., 323 W. 37th St.
- 15 N. Y. Institute of Photography, 10 W. 33rd St.
- 24 Simplex Photo Specialty Co., 210 E. 33rd St.
- 10 Willoughby's Inc., 110 W. 32nd St.
- 18 Carl Zeiss, Inc., 485 Fifth Ave.



Map of New York City showing the locations of various Photo Supply Houses near the Convention Hall

man Garabrant wants to notify every photographer throughout the United States that if they attend the Convention, the "Ask Me" booth will be prepared to find the answer to any problem that may be bothering a photographer, no matter whether it is along technical, business or legal lines.

The Commercial Photographers' Association of New York have announced a dinner dance in honor of the Convention Committee, on June 24th. This dance is being held so as to bring all the members of the various committees together so that they can become better acquainted with each other, and also to stir up enthusiasm (if that is necessary) for the Convention.

Jack Sherman, President of the Professional Photographers' Association of Northern New Jersey, and W. C. Eckman, Chairman of the Commercial Photographers' Association of New York, who are co-chairmen of the Greeters' Committee, are holding conferences several times a week so that this Convention shall go down in history as the "Friendly Convention." They are determined that every person who visits the New York Convention shall go home happy and shall have had the opportunity to get acquainted with his brother photographers from other parts of the country.

The Winona School of Photography

Secretary Vinson, when in New York last week, made arrangements with Nicholas Ház to deliver a series of lectures at the Winona School during the week of August 8th. Mr. Ház will deliver a series of three lectures on Composition, Perspective, Drawing and Art as applied to Photography. Mr. Ház has just been honored by being made an Associate of the Royal Photographic Society of England. In addition, last fall Mr. Ház won the great gold medal at the International Salon of Photography at Zaragosa, Spain.

Mr. Dudley Brattin, who has just been appointed Business Counselor to the P. A. of A., will deliver three lectures at the school on subjects of advertising in general, newspaper advertising, direct mail advertising, and general publicity. This will make the course at the school far more interesting, varied and valuable to the students than it has ever had the opportunity to in the past.

The Commercial Men

The Forty-fifth Annual Convention will be of special interest to all commercial photographers in attendance. The program is particularly valuable, as here one will find some of the foremost commercial photographers in the country represented. The Convention Committee report that the commercial part of the program has been constructed so that it will be of interest and value to every person present. The speakers will all develop their

subjects so that the photographer can get a better idea of the relationship of photography to advertising and selling. No matter whether a photographer comes from a small town of twenty or thirty thousand population or from the big city, every speaker will have a message which will be of direct value and assistance to him every day of the year.

Gordon Aymar, Art Director of the J. Walter Thompson Company, will probably have one of the most valuable talks for the commercial photographer. He will discuss the how, the where and the why of photography and its relationship to advertising. He will illustrate, by the use of lantern slides, his points. In his talk he will show and discuss the various forms of advertising in which photography can be best used. He will also try to illustrate from the advertising man's viewpoint, its limitations. As Mr. Aymar has charge of such accounts as Fleischman's Yeast, Pennsylvania Railroad, Welch Grape Juice, Lux Toilet Soap, etc., he is in a position to speak authoritatively on this subject.

William Shewell Ellis will give an equally interesting and valuable talk. Mr. Ellis is in the first rank of the photographic illustrators in this country. His work for Ivory Soap and Gorham Silver has attracted the interested attention of the advertising fraternity, and has been most successful. Mr. Ellis will illustrate how to photograph a number of different objects so that they will have the utmost value from an advertising and sales point of view. For instance he will photograph a number of different simple objects such as a piece of enamel ware, an electric toaster, an ordinary garden rake or something of that kind. He will show how to photo-

P. H. KANTRO PORTAGE, WIS.

Highest Prices paid for your old negative glass and portrait film.

Write for prices and instructions before shipping.



COMMERCIAL PHOTOGRAPHERS!

The most satisfactory all-around lens you ever used. A guarantee tag protects you and indicates the genuine.

GOERZ

Dagor f6.8

Descriptive literature upon request

C. P. GOERZ AMERICAN OPTICAL CO.
317C East 34th Street, New York City

graph these objects so that they will reproduce best, either for newspaper illustrations or for the finest kind of enamel paper. He will also illustrate how it is possible to put interest of life into a photograph that is used to illustrate a magazine advertisement or a bit of direct mail literature, so that the illustration will be of the utmost value to the manufacturer in selling his goods.

Onorato Avati, who is one of the foremost fashion photographers of this country, will demonstrate that subject. As Mr. Avati's firm handles the fashion work for such firms as the Dry Goods Economist, Sears, Roebuck & Co., Montgomery & Ward and other national advertisers, his demonstration will be exceedingly interesting.

William Fisher, who is the executive and sales head of the Fab Studios, will discuss system and salesmanship. Fab Studios are without doubt one of the most important commercial studios in the country, and as a result Mr. Fisher will talk brass tacks and not theory.

Other talks that will be of interest to the commercial man, are that of Deck Lane who will speak on "How I Am Doing a Business of Over \$20,000 a Year in a Town of a Population of Less than 2,000;" Fred Millis, on "How the Individual Photographer Can Secure the Greatest Benefit from Our National Advertising;" and John Howie Wright on "Direct Mail Advertising."

Chairman James Scott is working hard on the Picture Exhibit. He has received promises from a number of the clubs that their exhibits will be more interesting than ever this year. He is trying, in this connection, to secure enough photographs so that the Association can have at least two traveling exhibits devoted entirely to the work of the commercial photographer. This is something that has never been attempted before.

In addition to the plaques which will be awarded for the prize pictures in the various classes, Mr. Scott announced that a seal of excellence will be placed on each picture which passes the Jury of Admission and is hung at the Convention. In addition, a certificate of excellence will be awarded to the photographer whose pictures are selected for the traveling exhibit.

L. C. VINSON, *General Secretary*.



The decay of a fixing bath may be tested with a dilute solution of potassium iodide. A little of the fixing bath is poured in a graduate and the dilute iodide will form an insoluble yellow precipitate when the bath becomes overloaded with silver.

Reliable Photo Supply Houses

Eastman Kodak Stores, Inc.
(Formerly Glenn Photo Stock Co., Inc.)
183 Peachtree Street, Atlanta, Ga.

Burke & James
Manufacturers of Rexo and Ingento Products
223-225 West Madison Street, Chicago, Ill.

Central Camera Co.
Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores Co.
(Sweet, Wallach & Co.)
133 North Wabash Avenue, Chicago, Ill.

Norman-Willeys Photo Supply
Studio—Finishers—Engravers—Dealers' Supplies
318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co.
Photographers' & Photo Engravers' Supplies
208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc.
(Formerly Standard Photo Supply Co.)
213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc.
223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop
Everything Photographic
424 Grand River Ave. West, Detroit, Mich.

Zimmerman Bros.

(Eastman Kodak Co.)
380-384 Minnesota Street, Saint Paul, Minn.

Hyatt's Supply Co.
417 North Broadway, St. Louis, Mo.

W. Schiller & Co.
6 S. Broadway, St. Louis, Mo.

Eastman Kodak Stores, Inc.
356 Madison Ave., at 45th St., New York

R. J. Fitzsimons Corporation
Autochrome and Ilford Products
75 Fifth Avenue, New York City

Medo Photo Supply Corp.
Phones—Chickering 2536-7-8-9
323-325 West Thirty-Seventh Street, New York

George Murphy, Inc.
57 East 9th Street, New York City
Our Monthly Magazine "Snap Shots" Free

Willoughbys
Everything used in Photography
110 West 32d Street, New York

Eastman Kodak Stores, Inc.
(Formerly John Haworth Co.)
1020 Chestnut Street, Philadelphia

Eastman Kodak Stores, Inc.
(Bell Photo Supply Co.)
606 Wood Street, Pittsburgh, Pa.



THE OPEN FORUM

WHEREIN INDIVIDUAL VIEWS
ARE FRANKLY EXPRESSED

Any opinion expressed in this column is not to be construed as the expression of the BULLETIN of PHOTOGRAPHY. It does, however, represent the Editors' spirit of frankness and their willingness to publish both sides.



Ouch! Guess He's Right

Friend Editor: Of what is the new seal, which is being used by the Photographers' Association, symbolic? To many, there is no more appropriate symbol of our National Photographic Association than the one previously used, viz., the Daguerre Memorial, reproduced.

Hasn't the Association other officers than the General Secretary, or have they completely passed out of the picture? The President of an Association is supposed to be the head, but such doesn't seem to be the case this year. I had rather a hankering for the Nebraska chap who, for years, was our Treasurer, and then was completely astounded at his seeming lack of activity in the affairs of the Association.

In previous issues of the photographic magazines, I have seen where the officers of the Association have admitted being sold on the value of advertising. Strange then that the P. A. of A. Summer School has been practically a blank, from an advertising standpoint, this year. The Summer School is the rock of the Association, and completely to ignore it, as has been done this year, is a grave mistake and reflects on the men who have its affairs in their hands. One circular, only, has reached me, instead of the customary five or six letters that I usually receive as a prospective student. If necessary, the Association should pay the various photographic magazines for a half-page ad. If money were well spent on advertising the School, instead of gallivanting around the country, as is being done by

one of the Association officers, it would be more to the point and certainly of more value to the photographers of the country.

This, Mr. Editor, is my opinion, although whether you, or the officers of the Association, would value it as worth anything remains to be seen. The officers of the Association need not expect photographers of the country to dash madly in our fight over receiving membership in the Association until the present orgy of spending ceases.

I have been a member of the Association, and a reader of the BULLETIN OF PHOTOGRAPHY for years, and I have learned that the BULLETIN OF PHOTOGRAPHY has always stood for fair play and advancement of the profession. It now remains for the profession to take advantage of the many channels open to them through the pages of this publication.

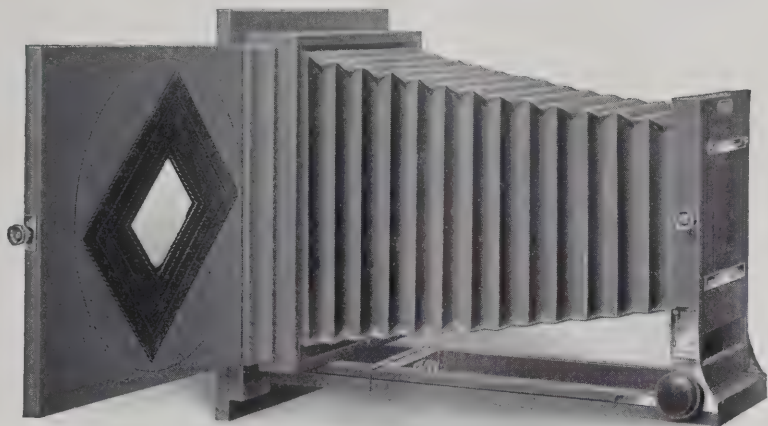
I trust this letter will not tire you, and should you see fit to publish it in your "Open Forum" column, I hope it will elicit some replies and form a foundation for a much firmer Association than we have now or have had in the past fifteen years.—G. R. S.

*

A Good Point

In the *Literary Digest* May 28th, we find, in regard to the oil business, an opinion of the New York *Herald-Tribune*. Change the words, and you have portrait photography of today described. Here it is with enclosures of words of my own in parenthesis:

*An enlarging camera
which will earn its board*



The Revolving Back Enlarging Camera enlarges any negative from $3\frac{1}{4} \times 4\frac{1}{4}$ up to 8×10 . The back is rotated by rack and pinion, and this feature combined with the 22-inch bellows draw and rising and falling front makes centering on the easel easy for a wide range of enlargements.

The ability of this camera to handle usual as well as out-of-the-ordinary work makes it a very valuable piece of equipment.

The price of the Revolving Back Enlarging Camera at your stockhouse is \$45.00. This camera is made by The Folmer Graflex Corporation and sold by the

EASTMAN KODAK COMPANY
Rochester, N. Y.

Chemical Common Sense—

ALL PHOTOGRAPHERS NEED IT

Some are born with a chemical sense, others have it forced upon them in the high-school days, while others acquire it easily through

Materia Photographica

By ALFRED B. HITCHINS, Ph.D.

A handbook of concise descriptions of the chemical substances used in photography.

- I. International Atomic Weights
- II. General Chemicals and Raw Materials
- III. Developers
- IV. Dyes: Sensitizing; Desensitizing; Filter; Filter Transmission Tables; Filters for three-color work; Filters for the dark room; Dyes for tinting motion picture film, lantern slides, and transparencies
- V. Conversion Tables
- VI. Conversion Rules

Paper covered, it costs only 50c. Cloth covered copies are \$1.00 each. Your copy will be mailed out the same day we receive your order if you use the little coupon.

— TEAR OUT COUPON —

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia, Pa.

Enclosed find { 50c Paper } for Materia Photographica.
 { \$1.00 Cloth }

Name

Address

The difficulties from which the oil industry (photography) is suffering are, for the most part, traceable to the evil of intensive and destructive competition. Like agriculture, the workings of the laws of supply and demand are all but uncontrollable in oil producing (Portrait Photography). Almost any one can go into it, and any one, by a lucky strike (scheme), may exert an influence on the industry of far-reaching proportions. When a new and productive area is discovered, there is a rush to exploit it and draw off the oil (demand) before some one else gets it. The result is that the condition is precipitated, which we find today with millions of barrels of oil (Portrait Photographs) in storage that never should have been (made) taken out of the ground.

It is not often we find words of another business so well applied to portrait photography.

HENRY VOLLMER.

✽

Drying Negatives Rapidly

"MODERNIST"

One of the chief winter troubles that beset photographers is the slow drying of negatives due to the moist air. In summer negatives dry very quickly compared with winter, for in these days they may take hours and even days.

After the negatives have been carefully washed of all hypo, one method is to place them into methylated spirit. The negative is taken from the washing water and is laid face upwards upon a sheet of paper. A clean linen or silk handkerchief or a piece of fluffless blotting paper is laid over the wet film and gently pressed on it so that all excess moisture is absorbed. This may be repeated several times. The negative is then immersed in a bath of spirit for two or three minutes, and is then withdrawn and drained. The handkerchief process may be repeated again, and then the negative again immersed in the spirit. It is then with-

HOTEL CONTINENTAL

Broadway and 41st Street
(TIMES SQUARE)

In the heart of New York
—a step to theatres—five
minutes from Convention
—four subways available.

Make This Your Home at the Convention

Rooms with bath, single, - \$2.50
Double Rooms, - - - 4.50
Accommodations for groups of 3 and 4

Send for Free Map of New York
showing Convention District

Useful Photographic Books

The out-of-print PHOTO MINIATURES contain information on the subjects listed below. We have only one or two copies of these numbers. Check them over, then send in the numbers you want. Be sure to give a second choice. Price 60 cents, postpaid.

No.		No.	
1	Modern Lenses (April, 1899)	90	Practical Telephotography
3	Hand-Camera Work	91	Photographing Outdoor Sports
4	Photography Outdoors	92	Practical Orthochromatics
5	Stereoscopic Photography	93	Development (Gaslight) Papers
6	Orthochromatic Photography	96	Leaves from an Amateur's Notebook
7	Platinotype Process	97	Photography with Small Cameras
8	Photography at Home	100	Enlargements from Small Negatives
10	The "Blue Print," etc.	102	Trimming, Mounting and Framing
13	Photographing Flowers and Trees	103	Toning Bromide and Gaslight Prints
14	Street Photography	106	Oil and Bromoil Printing
15	Intensification and Reduction	107	Hand Camera Work
16	Bromide Printing and Enlarging	109	Drapery and Accessories
18	Chemical Notions	115	Platinum Printing
20	Trimming, Mounting and Framing	116	Hand Work on Negatives
21	Albumen and Plain Paper Printing	117	Outdoors with the Camera
23	Photographic Manipulation	119	The Optical Lantern
24	Photographing Clouds	121	Making Pictures of Children
25	Landscape Photography	123	Enlarging on Gaslight Papers
26	Telephotography	125	Pocket Camera Photography
28	Seashore Photography	127	Amateur Portraiture
30	Photographing Interiors	128	All About Color Photography
31	Photographing at Night	129	Group Photography
32	Defects in Negatives	131	Simplified Photography
34	More About Development	132	Getting Results with Your Hand Camera
35	Enlarging Negatives	133	Finishing Portrait Enlargements
36	Lens Facts and Helps	135	Flashlight Photography
37	Film Photography	137	Lighting the Subject in Portraiture
38	Color Photography	138	Travel and the Camera
39	Photographing Animals	141	Home Portraiture
40	Platinotype Modifications	142	Profitable Processes*
42	Genre Photography	143	Remedies for Defective Negatives
43	Photographic Chemicals	145	Failures—and Why; in Negative Making
44	Coloring Photographs	146	Success with the Pocket Camera
45	Orthochromatic Photography	148	Failures—and Why; Printing and En-
46	Development Printing Papers		larging
47	Kallotype Process	149	Photographic Chemistry
50	Studio Construction	150	Commercial Photography
51	Press Photography	152	Photographing the Children
52	Aerial Photography	153	Optical Notions for Photographers
53	Pictorial Principles	154	Photographic Printing Papers
54	Outdoor Exposures	155	Photography in Winter
55	Architectural Photography	159	Success with the Hand Camera
57	Winter Photography	161	Sports and the Camera
58	Outdoor Portraiture	164	Enlarged Negatives and Transparencies
60	Who Discovered Photography*	169	Photographic Words and Phrases
62	Vacation Photography	174	Home and Garden Portraiture
65	Home Portraiture	175	Stereoscopic Photography
67	Orthochromatic Photography	178	Photography as a Craft
68	Decorative Photography	179	Photographic Emulsions
69	Printing-out Papers	180	Photography with a Hand Camera
71	Marine and Surf Photography	181	The Air Brush and the Photographer
73	Panoramic Photography	182	Studio Design and Equipment
75	Bromide Printing and Enlarging	183	Color Photography
76	The Hand-Camera and Its Use	185	Kallotype and Allied Processes
78	Printing Papers Compared	186	Bromoil Prints and Transfers
79	Choice and Use of Lenses	187	Photographic Lenses—In Use
80	First Book of Outdoor Photography	188	The Exhibition Print
81	Ozobrome, Kallotype, Sepia and Blue Prints	189	Enlargers for Pocket Cameras
85	Photography with Flashlight	191	Out-of-Doors with a Hand Camera*
87	Bromide Enlarging Made Easy	192	What Pictorialism Is*
88	Defective Negatives and Remedies	194	Photographic Failures*
89	Photography with Films	198	High Speed Photography*

Numbers marked with (*) 40 cents each.

FRANK V. CHAMBERS

636 SOUTH FRANKLIN SQUARE

:-:

PHILADELPHIA, PA.

drawn, and placed in a dry, warm place where it will dry in a few minutes. Care should be taken that it is not placed near a fire or the heat may cause the gelatine to melt.

This method, however, is not always the best from a chemical and economic point of view. Spirit is somewhat costly and it is often tinted with coloring which might have deleterious effect upon the film. At least two successive operations are necessary, and if the gelatine has not been entirely freed from hypo it sometimes turns the film opaque.

For the rapid dehydration of a negative it is possible to use certain salts which have no adverse effect on the film, and being readily soluble in water, can be used as a concentrated solution.

Potassium carbonate can be used for this purpose, and in many cases it may be found superior to the use of alcohol, and much cheaper. A cold saturated solution of the salt is used. This is made by dissolving as much potassium carbonate in water as it will hold.

The negative is treated in its fully soaked condition. It is immersed in a bath of the solution for four or five minutes, and then pressed between blotting paper to remove as much of the solution as possible. A clean linen cloth is then used to wipe the film and this completes the drying process. The film will become very firm and assume a glossy appearance under treatment by the carbonate of potash, and so there is no danger of spoiling the film by rubbing it.

It does not spoil the film like alcohol sometimes does. Some negatives that are treated in this way do not keep more than a few weeks, and so this drying method must be considered more of a temporary measure than anything else.—*New Photographer*.

✱

Undoubtedly personal liberty is a good thing, but we don't like to ride with a driver who is full of it.

Hostess—"What's the idea of bringing two boy friends with you?"

Guest—"Oh, I always carry a spare."

Commercial Photography

A Practical Handbook Explaining Modern Methods and Appliances for the Production of High Grade Commercial Photographs

By DAVID CHARLES

Late Head Photographer to Marconi's Wireless Telegraph Co., Ltd.

CONTENTS

About Cameras and Lenses. Indoor Equipment. Some Useful Gear. Exposure, especially upon Exceptional Subjects. Advertisement Photography and other Specialized Branches. Interiors, Shop Fronts and Flashlight. Photographing Small Objects. Tackling the "Impossible." Backgrounds and Blocking-Out Negatives. Copying. Printing and Enlarging. Lantern Slides. Estimating. Records and Accounts, Reducing Clerical Work to a Minimum.

The Author, who has had more than 25 years' experience as a Professional Photographer, gives many fine examples of photographs used in connection with catalogues, advertisements and other commercial work, and explains just how these splendid results can be obtained.

144 Pages 34 Illustrations

Price, \$2.00 per copy Postage, 10 cents

FRANK V. CHAMBERS

636 S. Franklin Square :: Philadelphia

READY NOW!

Retouching and Finishing for Photographers

By J. SPENCER ADAMSON

\$2.00, Postpaid

YOU can learn the art of retouching and finishing with this new book. It shows you how to *minimize* the unintentional defects and how to *emphasize* the good features of the work of the photographic artist.

If you do your own work, or if you work for the trade, you will find J. Spencer Adamson's book deals authoritatively with the subject. He has packed 124 pages with principles and methods evolved from 25 years of practical experience and wide research. He gives the "before and after" of retouching and finishing.

Section I . . . Retouching Negatives
Section II . . . Finishing in Monochrome and Color
Appendix . . . Formulas, System in Trade Retouching

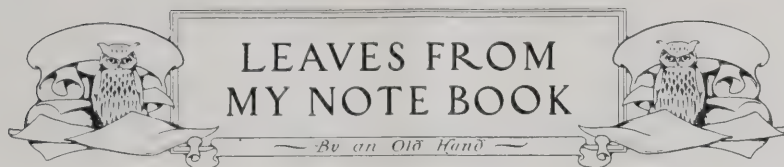
Can you afford to be without it?

FRANK V. CHAMBERS, 153 N. Seventh St., Philadelphia

Please send me, postpaid, "Retouching and Finishing for Photographers." Enclosed is \$2.00.

Name

Address



J. C. Rorick has purchased a studio in Pemberville, Ohio, and after extensive improvements, will hold a formal opening.

Mr. and Mrs. Starman, formerly of Palm Beach, Florida, have opened up the Sherman Studio, at 255 North Broadway, Lexington, Ky.

The brother of Miss Evelyn Chase, of Sterling, Ill., H. B. Chase, has purchased the Hultgren Studio at Kewanee, Ill. We wish Mr. Chase success in his new studio.

The commercial photographic studio of the Bluff City Engraving Company, Memphis, Tenn., suffered considerable damage by fire which originated in the studio. The loss is estimated at over \$10,000.

Mr. and Mrs. Jiminez have purchased the Maggard Studio in Ashland, Ky. They have been conducting the Maggard Studio for the past several years. Their many friends join in wishing them success in their new enterprise.

While taking a picture at the home of William J. Williams in Scranton, Pa., I. D. Yard, photographer of Lake Winola, was severely burned about the wrists and the finger of one hand when the flash light powder exploded just as the exposure was made. We trust his recovery will be rapid.

The Leonard Studio, of Racine, Wisconsin, celebrated the sixtieth anniversary of its existence on May 19th, which was the closing day of the Wisconsin State Convention. Harry Leonard, present owner of the studio, is the son of the founder, P. T. Leonard, and has endeavored to carry out the policies and craftsmanship of his father.

The evolution of photography, beginning with the Daguerreotype of 1839, which was printed on silver plate, or copper silver-plated, to the present photographic types, is on display on the second floor of the Syracuse, N. Y., Public Library. This display depicts the evolution of photography from that date up to the present time, and contains some rare Daguerreotypes and photographs of persons prominent during the latter part of the 19th century and the early part of the 20th. It is interesting to note the display of fashions, which is featured particularly in women's clothing, showing the gradual change of styles. Much of the material on exhibition at the Library was loaned by Edwin C. Dintruff, formerly a prominent photographer of Syracuse.

In a recent letter from Mrs. Will H. Towles, of Washington, we were very sorry to learn that Mr. Towles' mother, who resides in Frostburg, Md., is quite ill. We trust she will soon recover.

W. F. Russell, of Phoenix, Ariz., who held the opening of his new studio on June 5th at 815 N. Central Avenue, purchased a large amount of new photographic equipment when he visited Los Angeles recently.

W. W. Foster, who has one of the oldest and most prominent studios in Richmond, Va., has sold his former place and has plans under way for an elaborate and up to the minute studio. His manager, Mr. Orpin, has been to Washington and has been in consultation with Will H. Towles regarding the lighting equipment, etc.

Fred Peele, Chester, Pa., photographer, who will attend the P. A. of A. Summer School, is awake to the many advantages offered in the four weeks' course at Winona Lake. He is making a success of his business, but realizes that a photographer cannot know too much, and appreciates the general stimulus given him at the school, by association with other photographers, and the exchange of ideas.

Houston, Tex., held its second annual exhibit of photography at the Museum and attracted a great deal of interest among the residents. The exhibit consisted of 59 examples of amateur and professional photography, and demonstrated the high quality of work which is being done in Houston. In the professional group, portraiture is the outstanding note and most of the examples which were shown were noteworthy in their achievement of character in their beautiful arrangements and light effects. We congratulate the photographers of Houston upon being so far reaching in their efforts to put photography before the public.

When attending the National Convention, make your hotel reservation in advance. New York hotels are busy in July. The Herald Square Hotel, 114 West 34th Street, only one block or just around the corner from the Convention Hall offers moderate rates, and to suit all purses. Rooms with running water \$2.50 and \$3.00; for two persons, \$4 and \$4.50; rooms with shower, \$3.00; two persons, \$4.50; rooms with private bath, \$3.00 to \$4.00; two persons, \$4.50 to \$6.00. The Herald Square Hotel is one of the most convenient hotels in New York, and within reach of everything—subways, elevated, Hudson tubes, etc.

Do you study the lightings at the print exhibits with profit?

HAVE you admired and wondered as you passed along the walls and aisles of the print exhibits? Have you ever gone back for a second look at a print and come away again still wondering how the lighting was made!

Then **Towles' Portrait Lightings** can solve the puzzle for you. It will make you so familiar with lightings, that you can tell in a glance how an effect is achieved.

Towles' Portrait Lightings is a series of 37 lighting diagrams with illustrations. The diagrams indicate the location of the sitter, the camera, and the lights. They show you how to handle light. They will help you develop your creative ability. Once you have used **Towles' Portrait Lightings** you will get more ideas from exhibits and demonstrations. You will naturally increase the variety and quality of your own lightings.

Over 2,700 photographers are using **Towles' Portrait Lightings** to help them solve their lighting problems every day.

Send for your copy today. \$5.00 post paid

At your dealer's, or from

FRANK V. CHAMBERS PUBLISHER
153 NORTH SEVENTH STREET, PHILADELPHIA, PA.

Dollars and Cents

"I would not sell my copy of Towles' Portrait Lightings for \$50.00."—John Krchnak, Shiner, Texas.

"Worth many times its price and weight in gold."—C. L. Cote, Quebec, Canada.

"Would not be without it for three times its cost."—J. B. Pardoe, Bound Brook, N. J.

"That \$5.00 invested in Towles' Portrait Lightings has brought in more dividends than if I had invested it in Ford Motors twenty years ago."—Martin F. Lawless, Grand Mere, Quebec, Canada.

"Worth many times its cost. Saved me cost on one 'ugly' customer, alone. We take far less' take overs,"—Sextons Studio, Montgomery, Ala.

"My best buy during 1925."—Geo. E. Lawson, Bakersfield, Cal.

"Ideas and hints each worth the price of the publication."—Wright M. Pierce, Claremont, Calif.

"I would not be without 'Towles' Portrait Lightings' for three times its cost."—Frank A. Foil, Shelbyville, Ill.



The Portrait

FRANK V. CHAMBERS, Publisher,
153 North Seventh Street, Philadelphia, Pa.

Please send me a copy of **Towles' Portrait Lightings**. I want to become a lighting expert. Enclosed is my check or money order for \$5.00. I understand you pay the postage.

Name

Address



The Diagram

J. C. Scoles, well-known photographer of Perry, Iowa, who, for the past few months, had been seriously ill, died Tuesday, May 10. Our sincere condolences to Mr. Scoles' family.

The "History of Photography" was the subject of an interesting address before his Kiwanian brothers, by George C. Brill, photographer and owner of the Martin Studio in Arkansas City, Kans.

O. R. Werts, until recently a partner in the Reeds-Werts Studio, Wichita, Kans., opened up a new studio in the Caldwell-Murdock Building, fitted out with the latest and most modern equipment. Congratulations, Mr. Werts.

Sam Harris, photographer of Hobart, Okla., is wearing a smile that won't come off. The reason for it is that Mrs. Harris presented him with a fine baby girl on Monday, May 16. Little Miss Iris Fern and her mother are doing nicely.

Ray V. Davis and J. V. Leck have formed a partnership to be known as the Davis-Leck Studio. The new studio building will be a handsome and roomy home for the firm and contains many up-to-date features, such as are found in studios in larger cities. Carlsbad, N. Mex., is to be congratulated in having two such men in the photographic business in that city. Mr. Davis, it will be remembered, is known throughout the country, because of the wonderful work he has done in photographing Carlsbad Caverns. His pictures have traveled all over the world, and are published in hundreds of magazines and newspapers. He has been actively identified with the progress of the Caverns, and in his unique little shop, which will soon be replaced by the new studio, he has been visited by many prominent people.

A regular meeting of the Professional Photographers' Club of New York, Inc., was held in the club rooms at 118 Lexington Avenue, on the evening of June 1 with a Portrait Competition, open to members, as the chief feature of the program. Two silver cups were offered as prizes and two Certificates of Merit were provided as additional awards. The first prize was won by N. Scholnik, one of the Club's new members; second prize by Irving Austin; and Certificates of Merit, as third and fourth prizes, by A. Saitta and A. Lichtenstein, respectively. Gabor Eder, J. Brenner and Irving Chidnoff served as judges and offered considerable helpful criticism on the entire exhibit. A portion of the evening was also devoted to a discussion of the coming National Convention, with speeches by Jos. Dombroff, of the Membership Committee of the National Association; L. C. Vinson, National Secretary, and Harry M. Fell, of the Eastman Kodak Co. Members of the Club are showing enthusiastic interest in the Convention and their whole-hearted support is definitely assured.

PAUL VAN DIVORT, *Secretary.*



It's the Lens That Tells the Story

WORLD-FAMOUS photographers everywhere—whether specialists in commercial work or the various other branches of photography, prefer the versatile qualities of the

VOIGTLANDER Heliar *f*4.5 Lens

Here is a true anastigmat, popularly priced, possessing critical, brilliant definition, flatness of field, ample speed and remarkable covering-power. A lens which is adaptable to portraits requiring softness and roundness, as well as to subjects which must be rendered with needle-point definition.

No.	Focus	Size	Price
3A . .	8¼-inch . .	5 x 7 . .	\$65.00
4 . .	9½-inch . .	5 x 8 . .	90.00
5 . .	12 -inch . .	6½ x 8½ . .	130.00
6 . .	14½-inch . .	7 x 9 . .	170.00
7 . .	16½-inch . .	8 x 10 . .	225.00
8 . .	19 -inch . .	10 x 12 . .	265.00
9 . .	24 -inch . .	11 x 14 . .	550.00

Send for booklet on new Heliar Universal Lenses

WILLOUGHBY
110 West 32nd St., New York, N.Y.

Our heartfelt condolences to Mr. and Mrs. L. G. Robinson, of Kalamazoo, Mich., who recently lost a beautiful little five year old daughter. The many friends, made by this couple at the Winona School during Mr. Robinson's two seasons there will, we are sure, join in sending condolences.

Charles W. Herbert, official western photographer for the Fox News Company, certainly has taken some novel pictures. Among his most successful motion pictures have been those telling the story of the sugar beet, at Custer, Mont. Mr. Herbert is going to devote some of his time in July to the photographing of unusual pets and has made a special appeal to the community, near his ranch at St. Ignatius, to send him a list of animals which may be thought eligible.



Did You Know That

We have seen a short studio converted into a long one by judicious use of a mirror. The camera reflection must be avoided by careful spacing.

In using a focusing magnifier, you have to hold it in place on the ground-glass. By selecting one with a rubber suction foot, you can have both hands free at all times.

The commercial man often has to make a photograph of a tracing on cloth or paper. It is well to do this by transmitted light instead of backing up the tracing with white paper in photographing.

Curtailing the time of development may save an over-exposed print, if it is to be seen by itself, but when placed side by side with correctly exposed and normally developed results, the difference will be apparent.

From experiments by Hickman and Spencer, an acid fixed plate washes hypo free in a much shorter period than plates from plain fixing baths. Twelve minutes of proper washing will do in such cases.

Owing to the color change between a wet and a dry print, it may be wise to put a dried print in water, one which has been judged acceptable in tone, and this can serve as a standard when printing. This is particularly valuable on warm tone prints.

400 Rooms ~ 300 Baths
HERALD SQUARE HOTEL
 120 WEST 34th STREET NEW YORK
 WRITE FOR MAP OF NEW YORK FREE
 Newly Furnished and Renovated Room and Bath \$3.00 up



SEND A NEGATIVE

for a free sample print on our New Platinotype paper—warm black vellum surface, buff stock.

WILLIS & CLEMENTS, INC.
 713 WALNUT ST., PHILADELPHIA, PA.

The "Two-Way" Shutter

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.
 KALAMAZOO, MICHIGAN



KAN-RITE

the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And you will get it—all of it, less a small refining charge, if you send Silver residues of every description to

KANTRO REFINING CO.
 PORTAGE, WISCONSIN

KAN-RITE
 for sale by all dealers

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Artcraft Studios, Inc., 3900 Sheridan Road, Chicago.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XL, No. 1038

Wednesday, June 29, 1927

Price, 5 Cents
\$2.00 per Year

CONTENTS

Editorial Notes	803
Illustration by the Spedding Studio	805
Illustration—Convention Committee of the Photographers' Association of America	807
The Receptionist—Miss I. Deal discusses Commercial Work in the Studio (by the Sphinx)	808
The Lindbergh Idea (C. H. Claudy)	812
Association News—More News about the National	813
Winona School of Photography	814
Manufacturers Exhibiting at the National	816
Hotel Rates for Cedar Point Convention	818
Leaves from My Note Book	819, 821, 822
Classified Advertisements	823

Editorial Notes

Long Range Air Pictures

At a meeting of war veterans recently held in Toronto, Canada, naval officers offered views of the blockships with which the Zeebrugge Canal was plugged up.

These views were taken from an altitude of 20,000 feet and very clearly defined as to detail. The pictures were taken with a special camera of forty inch focus. One of the officers told of special apparatus being developed in England, making it possible to take good photographs at the highest elevation that planes can attain. A superior class of air photographers must be employed in such work during actual war, to keep above the general run of enemy planes.

A Troublesome Ordinance

Some time ago, in the state of Washington, an ordinance was passed with the object of throttling the operation of some "endless chain" merchandising schemes that were becoming a nuisance in the community.

J. W. Lathrop, of the Lathrop Studio, Seattle, and associates have asked for a permanent injunction to restrain the authorities of that city from applying the law too rigorously, even mistakenly, to the methods of photographers in soliciting business.

This is only another instance of too much law. It would appear that any one can run to the representatives from his district and get a law slipped through legislature. Sometimes its application may injure a class of industry it never was intended to touch.

✱

Stellar Photography

Mr. Dooley used to tell Hennessy that if he had his way about it, he should reside in the constellation of O'Ryan after leaving this world.

It is a singular coincidence that this reference to astronomy was made in Mr. Dooley's saloon in Archer Avenue ("The Archie Road"), Chicago, where the philosopher ladled out disturbance, and that Professor Ross, in an observatory hard by Chi-

cago, has just photographed the entire constellation of Orion in a five-hour exposure.

The professor makes a revelation of some 100,000 stars, all counted.

The Yerkes Observatory, a bit north of Chicago, has just acquired a very wonderful lens perfected by Professor Ross. It has an angle of 24 degrees and photographs taken with its aid give unusually sharp images, bringing out many heretofore unrevealed details of luminous and semi-luminous nebulous matter. The Ross lens has a focal length of only twenty-one inches, and when used with the maximum aperture of three inches, covers a very large field. It has been so successful that it has replaced the long-used thirty-one-inch focal length photographic lens at the observatory.



More Speedy Work

The celebration in Washington brought forth a request for talking-movie records of the events at the Washington monument, and the parade. Dr. Lee de Forest personally supervised some Phonofilm records of President Coolidge's presentation speech and Colonel Lindbergh's reply. These and other records were rushed back to New York and were ready for the 2 o'clock show at the Capitol Theatre on the next day, the elapsed time being only twenty-two hours.

Mr. Coolidge has previously posed for Phonofilm records. Dr. de Forest recently made a special trip to the Spanish court where film-sound records were made of the King in Madrid and other interesting material.

The public began to be acquainted with sound pictures in 1923, when semi-public demonstrations were made in the former Talmadge studio, which has been converted into an up-to-date laboratory. In the Phonofilm, a photographic sound record is made on the film itself with the picture, or if desirable, it can be added at a subsequent date.

Dr. S. Parkes Cadman, in a recent tryout before Phonofilm, created an amusing situa-

tion by exclaiming something about forgetting a thought, which was of course picked up just as spoken. We commented that Omar Khayam was brought up-to-date: "The moving picture writes and not all your piety or wit can erase a word of it, etc."

Another feat of the movies in the Washington Lindbergh celebration was the use of a special train fitted up as a movie laboratory. Wm. H. Rau, the old timers will remember, had a special car on the Pennsylvania which carried him around in the old days and left him at convenient sidings, but this train made a record run from Washington while the laboratory force worked against time and in the three to four hours available, not only developed, but printed the necessary reels for the evening performances in the metropolis.

The *Leviathan* got Washington films by airplane, Captain Hartley responding by wireless that they were put on board off Sandy Hook, the *Los Angeles* at the moment hovering above the vessel, making a picturesque sight.



Photomaton Has a Rival

From a London, England, exchange we note that our American eight-pictures-for-a-quarter machine has a foreign imitation.

The sign up over the door of a Bond Street photographer's place reads: "Photograph yourself! Eight poses in twenty seconds, all for a shilling!"

The outfit is described as follows:

In each of five booths, resembling those used for telephones, is a compact machine. The person to be photographed enters and regulates his seat according to printed and framed instructions within, and sits down. By dropping a shilling in the slot, the place is flooded with brilliant light from behind a translucent sloping glass plate over his head. The camera, hidden in front, begins to snapshot him at the rate of eight in twenty seconds. "He may pose, talk, move, or do what he lives, and a perfectly clear-cut likeness will result."



SPEDDING STUDIO

Modern Knights

It is said that Don Quixote was written to put knighthood in the discards, and perhaps the sort of knights that old Cervantes aimed at deserved his sarcasm. There were good knights before his day, and there are some in ours. Three of them have set sail in an airplane for Newfoundland to search for the missing French aviators: Nungesser and Coli, who many believe were lost in the vast wilds of that inhospitable island.

These three intrepid airmen consider their perilous adventure just as a job to be done, looking at it as all in the day's work.

We, however, may rightly regard their bravery as matching the noblest deeds of ancient chivalry.

A giant photograph of 22,000 square miles of Newfoundland is to be taken from the air and pieced together in the most thorough search yet to be undertaken. Two pilots and a mechanic will comprise the crew. Both pilots are expert; one of them is by training a "seal spotter," and the other an airmail pilot.

From Harbor Grace, Newfoundland, the search will begin; the plane zig-zagging back and forth over the territory of which pictures will be taken by an automatic camera.

Among the many dangers to be encountered are fogs, storms, fuel shortage, failure of the motors and sleet; any of which might force a landing in a bad spot.



Frederic E. Ives

To the inventive genius of a Philadelphian, now seventy years of age, the world today is indebted for being able to enjoy pictures in books, magazines and newspapers.

Frederick E. Ives is not only the inventor of the half-tone process of photo-engraving, but is also the father of color photography in still and motion pictures.

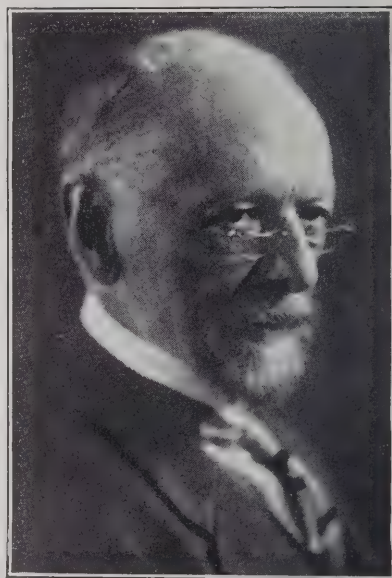
Ives was the son of a farmer in Litchfield, Conn., and was apprenticed to the printing trade, but became interested in amateur photography before he finished his

apprenticeship. His first camera was a crude, home-made affair constructed of a cigar box and his grandmother's spectacles for lenses.

He became an expert photographer at the age of nineteen and was engaged by the authorities of Cornell University to take charge of its photographic department.

The Ives color process in photography commanded instant attention in this country and abroad. He is the recipient of many medals from domestic and foreign scientific and trade organizations, some for his work in color photography and the remainder for his discoveries in half-tone engraving.

Ives' associates persuaded him to keep his half-tone process a secret, instead of having



FREDERIC E. IVES

it patented. As a result, the details leaked out, due to the treachery of some of his employees.

Recently, The Ives Foundation has been established to honor Frederic E. Ives, as the father of modern printed illustration, in a substantial way. The creation of a trust fund of \$50,000 is its object, the income of which is to go to him for life, and at its close, the fund is to endow a chair in the Massachusetts Institute of Technology to be called the Ives Chair of Photo-Engraving.



John I. Sherman



Ella J. Edwards



W. C. Ekman



Walter Scott Shinn



David Becker



Helen G. Stage



John F. Gagliardi
Chairman



Tom Egan



Robert N. Bellor



Joseph G. Dumbauld



Phil Rosenblatt



James Elliot



Raphael Perlman

CONVENTION COMMITTEE OF
THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA



MISS I. DEAL DISCUSSES COMMERCIAL WORK AT THE STUDIO

"*Dear Editor:*—Seems as if just as you get one problem settled in this business another one crops up. I just got an eight year lease where I am, after months of uncertainty, and thought things would run along smoothly for a while.

Now I get an offer to do a lot of work in a commercial way, that would fill in a lot of the slack times in the year, but that wouldn't net me much profit. It would mean getting more equipment, but I suppose it would pay for that before so very long.

The thing is, does it pay better to do a greater volume of business in a year, with just a moderate profit, or a smaller business with a greater proportion of profit, even if the total amount of profit isn't so much? It's been enough for us to get along on so far.—TENNESSEE."

This is a wonderfully interesting letter to us, and we are glad the Editor turned it over to our department, for it contains a problem that is facing and will face so many of us. Times change, conditions change, and the small business which pays our bills, and even buys our radios and cars today, may be utterly inadequate to purchase our airplane tomorrow. Yet there is, it is true, a greater percentage of profit in it, per dozen pictures turned out, than in a greater volume of lower-priced work. Which road are we to take?

Before immersing ourselves completely in the abstract point involved, let's consider our Tennessee friend's case in particular. The first thing that seems to jump out at us from his letter is the fact that he hasn't a good enough grasp on the details of the proposition to discuss it intelligently or receive intelligent advice. He says he "supposes" it will pay for the equipment in a

reasonable time—"before so very long" is the way he puts it. Now, that gives us no definite basis for suggestions. We don't know whether it will take a year or ten years to pay for the equipment—how much outlay will be involved—whether the equipment referred to is highly specialized in character and will be useful only for that particular work or can be used in this photographer's other fields of activity.

We suggest, in the first place, that he give the proposition much more detailed consideration; find out as many actual figures or approximate figures as he can, and then write to us again. We sense somehow that he is not at all anxious to do the work mentioned, but we are not quite sure of the underlying *cause* for his hesitation. It may be that he does not do much commercial work and it is out of his line. In that case, he does well to hesitate. Don't ever take on more *phases* of your work than you are prepared to carry through triumphantly. Better put more concentrated effort in the types of photography you are *already* doing.

It may be, on the other hand—and we have a feeling that this is the correct diagnosis—that it just seems like taking on a great deal more work that his studio has been turning out, and he rather shrinks from the increased activity and bustle. He agrees that it will make more money for him, but the "proportion" of profit will not be as great. Modern business proves this one fact to be indisputably true—that for a steady, reliable income, the small-profit article is far more dependable than the article which carries a greater profit but is less in demand. A few people can make money in diamonds or expensive imported articles, or antiques, but the majority of us would do



Mrs. "Jimmie Walker, wife of New York's popular mayor, delivers a message to the driver of a stage coach while he stops in front of the City Hall, as Charley Chaplin and his cane look on. H. Moses, of New York *Sun*, with Hammer Press Plates in his camera, happened to be near also, and made one shot.

better to stick to foods or clothes or everyday mechanical appliances—articles that many people want many times a year. The diamond dealer has to worry about seeing that the price is kept up by careful withholding of any surplus quantity from the public. The antique dealer has to "get his" while the fad is in high favor. But the restaurant owner knows that, regardless of the whims of the social elect—who are the hardest to collect from into the bargain—the entire population will, human nature being what it is, continue to eat three meals a day for some time to come! That gives him a big clientele to *draw from*.

Let's look in the face the big disadvantage of taking the step Mr. Tennessee refers to. It is more work. We're inclined to think that the sweetest, purest happiness this world ever gives springs from a full day's work, unsparingly done to the very best of our ability. If a man dreads work, let him

plunge into the very heart of it—only to find it as refreshing as a shower-bath. He will gaze at the flying hands of the clock in wonder and marvel that he ever found the working days long. The only way to conquer any situation is to face it. There is no power in laziness or mental inertia that can hold us in bondage to financial lack and slow days. But the only way we ever find this out is by ceasing to coddle that lazy sense.

On the face of things we'd say, "Pitch in, Mr. Tennessee. The expense of the extra equipment you refer to will keep your nose to the grindstone until you get accustomed to the extra work and have it well systematized." In undertaking a new venture, it is always well to tie ourselves to it in some way, voluntarily or, as in this case, involuntarily, so that it is impossible for us to give it up in disgust before we have had time to work it out successfully.

"But why," you say, "should we tie our-

selves to increased work that will not pay the same proportion of profit as the work we are already doing?"

For several good reasons. There is in no business in the world in a state of perfect balance—an absolutely static condition. Every business is either going forward or back, either advancing or retrograding, either growing smaller or larger. We must progress, and progress along the lines of expansion and new equipment, and greater volume is the safest and surest way.

In the first place—and this to our thought is the most important point of the several that we will mention—the increased work will pull your studio out of the dignified silence that enshrouds so many of our higher types of photograph studios, and give it more life and bustle. There is more pulling power in an atmosphere of bustling activity than in luxurious quiet, for people like to go to a successful and busy place. They feel more comfortable and more sure of good results. It is easier to get deposits and immediate payment of bills from people who see that there are several others in the studio transacting various kinds of business—arranging for sittings, selecting proofs, etc.—than from the woman who finds herself the only one in the reception room and the object of the receptionist's solicitous attention. Even when we are busy, we do not want receptionists to hurry with customers. Don't misunderstand me. But the customer will automatically make up her mind faster and order better in most cases in an atmosphere of activity. It is stimulating instead of acting as a sedative.

Then, too, the effect upon the studio employees is electric. They are happier and more cheerful when more people and more orders are coming and going, because they have less time to think of themselves. And they waste far less time! You will get 100 per cent instead of 75 per cent service because *conditions* will demand it.

Again, apparatus of various kinds, when in constant use, is kept in far better condition than the paraphernalia of the average

small-business studio. We are so likely to use makeshift back-drops, etc., on occasional sittings, whereas it would hamper us and take too much time if used twenty times a day. We will be far more careful not to run out of proof paper, mounts, contact and enlarging papers of all grades that we use, etc., and our orders will please the stock houses, for they will be of intelligent dimensions—large enough for several months' use instead of dribbles, for we will know, with a larger volume of work, that we will not get stuck with paper that will fog before we get around to using it. Hand to mouth buying takes away a great deal of the stock houses' normal profit, and yet they hate to refuse us the service.

Again, with a volume of work, we won't be tempted to use that used-up hypo bath "just once more." Our prints will have more snap and brilliancy, because our chemicals will be fresh. We will buy often enough to get continually fresh stock, and we will mix them often enough, for old baths slow up production and we won't be able to afford that.

Furthermore, we will be acquiring a larger stock of negatives, and negatives after all are our stock in trade and our best asset. The more negatives we have, of all types and descriptions, the greater the percentage of duplicate orders.

And we will be dealing with a greater number of people per day. Each person, with whom we do business, should be an advertisement for us. It stands to reason that the more advertisements we have working for us the more business we can reasonably expect to come in. No one has yet invented a better advertisement for a photographer than a satisfied customer—and a signed print.

If you are considering going out for a greater volume of work, balance the advantages suggested here against the disadvantages that your particular situation would involve, before deciding definitely that the small exclusive business is, after all, what you would prefer to continue. Be sure your

reasoning is *logic* and not laziness. Expansion is, to our thought, "business insurance" for the future.

Are you going to attend the National Convention? Or are you like Mrs. Sniff, to whom Mrs. Gush said:

"Our new minister is simply wonderful. He brings things home to you that you never saw before."

To which Mrs. Sniff replied acidly:

"That's nothing. I've a laundryman who does the same thing."

There is much that any one of us can get from attending a convention, especially if we take something with us! The fellow who goes empty-handed is likely to come back the same way. If we go desiring to *give* something, we are bound to receive. But the man who keeps a jealous grasp upon all his own ideas and eagerly drinks in everything practical that others can tell him is going to be surprised some day that things are not going so well with him—that he is dispirited, sick, financially embarrassed.

We don't need to be so suspicious that everyone is trying to learn what we know and how we do things, if we are in the least successful. Probably the other fellow has an idea of his own. Witness the story of the lonely suburbanite:

He was going home and it was growing dark. His road from the station was a lonely one and he was getting along as fast as he could, when he suddenly suspected that a man was following him purposely. The faster he went the faster the man followed, until they came to a cemetery.

"Now," he said to himself, "I'll find out if he's after me," and he entered the cemetery. The man followed him. He circled a grave and his pursuer dodged after him. He ducked around a family vault. Still the man was after him. At last he turned and faced the fellow.

"Well, what do you want? What are you following me for?"

"Well, sir, it's like this, I'm going up to Mr. Brown's house with a parcel and the station agent told me if I followed you I

should find the place, as you live next door. Do you always go home like this?"

The coming National and Cedar Point Conventions ought to be a wonderful opportunity to give and receive new ideas and new inspiration, even along familiar lines. Our courage often needs refreshing as much as our stock of ideas. In the old days they used to believe they found courage in a bottle, and many conventions around the country were hailed with joy as big parties, rather than "feasts of reason and flow of soul." Then it took a couple of weeks to get the brown taste out of getting back to work again!

Today we enjoy ourselves just as much without the hang-over. Our trip reacts for instead of against our work. When we get back home we feel a new energy, an increased desire to do the best that is in us. It takes an undistracted mind to succeed in business in these days. Look at Colonel Lindbergh—he doesn't drink; he doesn't smoke; he doesn't jazz away the midnight hours;—but he *does* fly across the Atlantic Ocean! Dissipation is just what its name implies—a dissipating of our energies into so many parts and places that we can't get hold of them again to do anything constructive. It doesn't seem worth it. Modern competition demands clear, collected thinking and consistent effort, if success is to be obtained.



If you wish to keep your dark-room from becoming hypo infected, be sure to add convenient white light viewing devices over the sink. To carry the fixed negative out over the floor to get white light from the doorway means constant drip on the floor. A waste box for spoiled negatives or prints should be installed in the interest of neatness alone. We have seen old spoiled plates, partly fixed and unwashed, with hypo crystals all over them, lay round a dark-room on a shelf. Hypo dust from such and from dried up floors is the cause of some spots in manipulation.

The Lindbergh Idea

C. H. CLAUDY

I write this looking out the window (Oh, yes, I can touch typewrite!) on a mass of flags, decorating buildings, streets, automobiles, stands, stores, people—all in honor of the lad who flew alone from New York to Paris. Washington, like Paris, is en fete for Lindy; for today he comes home, and all the city (and it is swollen to twice its normal population of half a million, if the traffic is any criterion) is determined to show him that as far as welcomes are concerned, he "ain't seen nothin' yet!"

Men and women will cheer, children will shriek, the police will do their best to keep a loving mob from tearing him limb from limb in delight; there will be a tender moment when he meets his mother; the fireworks will fire and the ninety airplanes will make a racket in the sky, whistles will toot and wild enthusiasm run riot—and a still small voice inside inquires "just why?" Not meaning that his performance was not utterly wonderful; but so was Pershing's, and Dewey's and Byrd's, and the round the world flyers' and Alcock and Brown's and Orville Wright when he first went up for a minute and some seconds in an untried plane. And we loved them all and enthused over them all, but not as we are doing for Lindy!

The psychologist, puzzling for reasons, finds it not in the feat so much as the surroundings.

Lindy is young. Lindy is modesty itself. Lindy went off without any brass band, and no heralding. He had no publicity. He pulled no propaganda stuff. He isn't a navigator. He just hopped into the *Spirit of St. Louis* at the Pacific, made a couple of stops for gas and oil and landed in Paris, with letters of introduction and a tooth brush!

There is the reason—that is why the world has gone wild over the young man, who is made up of courage and nerve and modesty and ability; he did it alone, he did

it without fuss, he did it modestly, and he did it not for a movie contract, but to further the art and science of flying, which he loves.

Now the Lindy idea makes headway in any walk of life. It appeals no matter what the contest. The blind child who makes a better mark than his fellows in school who can see; the crippled man who refuses to sell pencils in the street but becomes a lawyer and makes a success; the woman who vindicates her husband by becoming a state governor in his place; the little man who whales the stuffing out of the big bully, and the business man who beats his competitors and the world in a race for success by modest and unassuming methods, by selling a better product at the same or a less price—they all exemplify the Lindy idea.

So may a photographer!

A month ago, at this writing, Lindy was just one of a hundred and ten million Americans. His name was not known to nearly so many people as a thousand others. He was just a nice boy, a good pilot, a regular fellow. Today, his name is better known than that of any other living man, and to more people than any dead one, with a few exceptions. Yet greatness was in him all the time. No one knew it, except himself, and his mother, now everyone knows it.

Your name may be known from coast to coast—if you have it in you, and have the courage of a Lindbergh. There are photographers who have made their names known the world over. How did they do it? They were just men, as are you; they were just photographers, as are you; they just made pictures, as do you. But they had in them the something that won't be beaten. Never has it been done by advertising alone; never has an artist made a world-wide reputation for himself just by talking about what he was going to do. He does it, when he does it, by painting a better portrait,

Mark that well. Lindbergh did not fly for money. He has turned down millions; he doesn't want money, he wants a chance to help humanity by developing aviation. He could be a millionaire in a year, with no trouble to himself. But his ambitions are not for cash, *but for accomplishment*. Cash always follows accomplishment. The man who works for accomplishment gets the cash. The man who works only for the cash, very seldom gets either, and if he does, it is as ashes in his mouth.

If you want a formula for photographic success, Lindy has given it to you; courage, modesty, ability, stick-to-it-ive-ness and a single-hearted purpose; that combination can no more help winning than we can help being wild over Lindy on this day of days when he comes home!

whether he paint with brush and pigment or lens and plate; he does it by making his artistic flight single handed and alone; he does it because he has great ability and courage to stick at what he starts, regardless of the odds against him.

I do not think, much less say, that any artist of any kind can make a reputation like Lindy has made. That happens once in a world's history, perhaps. But I do maintain that a photographer who will be a Lindbergh in his line, who will show the courage and the ability and the nerve and the modesty and the fineness of young Lindbergh, can make himself so well-known and known so favorably, that he must make a great commercial success, as well as that other and much greater success, which such a man thinks of first.



ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

ALVA C. TOWNSEND, PRES.
226 S. ELEVENTH ST.
LINCOLN, NEB.

CHAS. AYLETT, 1ST VICE PRES.
96 YONGE ST.
TORONTO, ONTARIO, CAN.

D. D. SPELLMAN, 2D VICE PRES.
4838 WOODWARD AVE.
DETROIT, MICH.

JOHN R. SNOW, TREASURER
728 S. SECOND ST.
MANKATO, MINN.

J. W. SCOTT, CHAIRMAN COMMERCIAL SECTION
205 W. FAYETTE ST., BALTIMORE, MD.

PAUL E. TRUE, CHAIRMAN N. P. E. C. BUREAU
600 W. 178TH ST., NEW YORK, N. Y.

L. C. VINSON, GENERAL SECRETARY, 2258 EUCLID AVENUE, CLEVELAND, OHIO

More News About the National

At the present time over one hundred and seventy-five registrations have been sold by Mr. Dombroff's crew of salesmen. Chairman Garabrant reports that over sixty-five hotel reservations have been received from photographers who are planning to attend the convention. An interesting thing about the reservations is the fact that they are coming from all points of the compass as far away as Texas and California.

Mr. Sievers of the Eastman Kodak Stores in Chicago reports that a great deal of interest has been aroused in the photographers of the Middle West, who want to assemble in Chicago and travel on the special train that he is organizing.

Secretary Vinson attended the Commercial Photographers' dinner on June 24, leaving immediately thereafter to meet President Townsend on Sunday, June 26, and Charles Kaufmann of the Constitutional Committee for the purpose of checking over the final plans for the Convention.

Robert Baltes, Chairman of the Entertainment Committee, reports that thirty-five hundred letters have been sent out to the photographers in the greater New York district, starting the sale of the banquet tickets. He expects to make the entertainment features this year more interesting and unusual than those of any previous Convention.

The Winona School of Photography

Director Will Towles reports that the following photographic experts have been assigned as instructors in the school by their various companies:

Hammer Dry Plate Co., Wm. B. Hammer in charge, assisted by J. LeClere and S. S. Gordon.

AnSCO Photoproducts Co., Inc., Dick Stafford in charge, assisted by J. E. Whiteley.

Defender Photo Supply Co., Wm. P. Etchison in charge, assisted by R. Kolder, Harry Kirby and Jack Riley.

Haloid Paper Co., O. C. Busch in charge, assisted by Mr. A. H. Hansen.

G. Cramer Dry Plate Co., Frank Shirley in charge, assisted by David J. Cook.

Chicago Portrait Photographers' Association report they intend to donate a scholarship to some deserving employee. At the present time fifty-six students have been



F. B. PRATT

Instructor in Retouching at Winona School

enrolled for the school. This equals the attendance of last year, with the date of the opening of the school ten weeks off. There is every indication that the attendance at the school will be more than doubled over that of last year.

L. C. VINSON, *General Secretary*.

Trade Exhibit

The trade exhibit will be exceptionally fine. The manufacturers will have on hand experts who will help you solve your technical problems, as well as to display their latest contributions in photographic equipment.

Reduced Railroad Fares

The railroads *have* made a special convention rate of a fare and one half. In other words, buy a straight ticket for New York and ask the ticket agent for a certificate for the Photographers' Association of America Convention. You have this certificate endorsed at the convention, then take it to the railroad ticket office and they will sell you your return ticket for home for half price. Keep it in mind and don't forget to ask for the certificate when the time comes. The certificates will be ready on or about July 21. Your ticket agent is not allowed to sell certificates ahead of time, so watch out for the announcement of the correct date of sale.



MISS M. WUILLE

Instructor in Coloring at Winona School

Developing and Fixing Solution Troubles

Stop when *Mallinckrodt* Chemicals are used

GOOD negatives and prints, free from spots, stain or fog, are a matter of routine. That is why leading photographers appreciate most the extra advantages of Mallinckrodt Photo Chemicals. They are "Physically and Chemically Controlled," which means:

Physically Granular, free-running salts; pour evenly; weigh easily.

Chemically Manufactured for photo use. Pure chemicals that make crystal clear solutions without filtering. Free from any impurities that would cause developing and fixing troubles.

You Will Never Know the Full Joy of Your Work Until You Try Them.
Your Stock House Has Them.

[[Our new handbook on CHEMISTRY OF PHOTOGRAPHY is ready. Write for your copy.]]

MALLINCKRODT CHEMICAL WORKS

A constructive force in the chemical industry since 1867

St. Louis · Montreal · Philadelphia · New York

Reliable Photo Supply Houses

Eastman Kodak Stores, Inc.
(Formerly Glenn Photo Stock Co., Inc.)
183 Peachtree Street, Atlanta, Ga.

Burke & James
Manufacturers of Rexo and Ingento Products
223-225 West Madison Street, Chicago, Ill.

Central Camera Co.
Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores Co.
(Sweet, Wallach & Co.)
133 North Wabash Avenue, Chicago, Ill.

Norman-Willeys Photo Supply
Studio—Finishers—Engravers—Dealers' Supplies
318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co.
Photographers' & Photo Engravers' Supplies
208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc.
(Formerly Standard Photo Supply Co.)
213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc.
223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop
Everything Photographic
424 Grand River Ave. West, Detroit, Mich.

Zimmerman Bros.

(Eastman Kodak Co.)
380-384 Minnesota Street, Saint Paul, Minn.

Hyatt's Supply Co.
417 North Broadway, St. Louis, Mo.

W. Schiller & Co.
6 S. Broadway, St. Louis, Mo.

Eastman Kodak Stores, Inc.
356 Madison Ave., at 45th St., New York

R. J. Fitzsimons Corporation
Autochrome and Ilford Products
75 Fifth Avenue, New York City

Medo Photo Supply Corp.
Phones—Chickering 2536-7-8-9
323-325 West Thirty-Seventh Street, New York

George Murphy, Inc.
57 East 9th Street, New York City
Our Monthly Magazine "Snap Shots" Free

Willoughbys
Everything used in Photography
110 West 32d Street, New York

Eastman Kodak Stores, Inc.
(Formerly John Haworth Co.)
1020 Chestnut Street, Philadelphia

Eastman Kodak Stores, Inc.
(Bell Photo Supply Co.)
606 Wood Street, Pittsburgh, Pa.

Manufacturers Exhibiting at the National

Agfa Products, Inc., New York City.
 American Optical Co., New York.
 Amervoll Co., New York City.
 Ansco Photoproducts, Inc., Binghamton, N. Y.
 Art Bookbinding Co., New York City.
 Bausch & Lomb Optical Co., Rochester, N. Y.
 Beattie's Hollywood Hi-Lite Co., Hollywood, Calif.
 Blum's Photo Art Shop, Chicago, Ill.
 Burke & James, Inc., Chicago, Ill.
 California Card Mfg. Co., San Francisco, Calif.
 The Chilcote Co., Cleveland, O.
 Colegrove Bros., Buffalo, N. Y.
 A. M. Collins, Mfg. Co., Philadelphia.
 Cooper-Hewitt Electric Co., Hoboken, N. J.
 G. Cramer Dry Plate Co., St. Louis, Mo.
 Defender Photo Supply Co., Rochester, N. Y.
 DeVry Corp., Chicago, Ill.
 Eastman Kodak Company, Rochester, N. Y.
 Eastman-Kodak Stores, Inc., New York City.
 Engel Art Corners Mfg. Co., Chicago, Ill.
 Fisk Frame Co., Chicago, Ill.
 Folmer-Graflex Corp., Rochester, N. Y.
 Fowler & Slater Co., Cleveland, Ohio.
 Joseph Gelb Co., New York City.
 Gevaert Co. of America, New York City.
 Gross Photo Supply Co., Toledo, O.
 Halldorson Co., Chicago, Ill.
 The Haloid Co., Rochester, N. Y.
 Hammer Dry Plate Co., St. Louis, Mo.
 Holliston Mills, Inc., Norwood, Mass.
 B. Hopfen & Co., New York City.
 Ilex Optical Co., Rochester, N. Y.
 L. M. Johnson Co., Chicago, Ill.
 Johnson Ventlite Co., Chicago, Ill.
 Emil Koudelka, Inc., New York City.
 Fred Lawrence Co., Chicago, Ill.
 E. N. Lodge Co., Columbus, O.
 Walter A. McCabe Co., New York City.
 McIntire Photographic Mach. Co., So'th Bend, Ind.
 Mallinckrodt Chemical Co., St. Louis, Mo.
 Max Mayer, New York City.
 Medick-Barrows Co., Columbus, O.
 Medo Photo Products, New York City.
 George Murphy Co., New York City.
 National Carbon Co., Cleveland, O.
 B. Oshrin & Bro., New York City.
 Pako Corp., Minneapolis, Minn.
 Photogenic Machine Co., Youngstown, O.
 Presto Mfg. Co., Pittsburgh, Pa.
 S. Pudlin Photo Novelty Corp., New York City.
 Reliance Picture Frame Co., New York City.
 Robertson Art Metal Frame Co., New York City.
 Phil Rosenblatt Co., New York City.
 Seebold Invisible Camera Corp., Rochester, N. Y.
 Simplex Photo Specialty Co., New York City.
 Sprague-Hathaway Studio, Inc., W. Som'rv'le, Mass.
 Taprell, Loomis & Co., Chicago, Ill.
 Ullman Mfg. Co., Long Island City, N. Y.
 Villas-Harsha Mfg. Co., New York City.
 Willoughbys, New York City.
 M. J. Wohl & Co., Long Island City, N. Y.
 Wollensak Optical Company, Rochester, N. Y.

A Few Hints

Exposures at sunset, when light is yellow, may be better rendered on ortho plates with filter left off.

~ ~ ~

Admitting the convenience of the vertical enlarger, it also follows that any dust which gets inside may finally come to rest on the back lens. The remedy is obvious.

~ ~ ~

Leaky dark-room doors can be fixed up with oil cloth strips on the edges of the door itself, so arranged as to cover the crack. This is better than felt strip stuffings on the sills. You can obviously cover the side where the hinges are, in a very practical manner by this method.



THE LATE EDWARD M. MILLER

Edward M. Miller, member of the firm of Simpson & Miller, dealers in photographic supplies, Cincinnati, Ohio, passed away June 8, at his residence, following a short illness. He was widely known in photographic circles, having been active in this line for more than 35 years. The funeral was held on June 10, and the Photographers' Association of Greater Cincinnati attended in a body. His loss will be felt very keenly, as he was a friend of the photographers for many years.

Useful Photographic Books

The out-of-print PHOTO MINIATURES contain information on the subjects listed below. We have only one or two copies of these numbers. Check them over, then send in the numbers you want. Be sure to give a second choice. Price 60 cents, postpaid.

No.		No.	
1	Modern Lenses (April, 1899)	91	Photographing Outdoor Sports
3	Hand-Camera Work	92	Practical Orthochromatics
4	Photography Outdoors	93	Development (Gaslight) Papers
5	Stereoscopic Photography	96	Leaves from an Amateur's Notebook
6	Orthochromatic Photography	97	Photography with Small Cameras
7	Platinotype Process	100	Enlargements from Small Negatives
8	Photography at Home	102	Trimming, Mounting and Framing
10	The "Blue Print," etc.	103	Toning Bromide and Gaslight Prints
13	Photographing Flowers and Trees	106	Oil and Bromoil Printing
14	Street Photography	107	Hand Camera Work
15	Intensification and Reduction	109	Drapery and Accessories
16	Bromide Printing and Enlarging	115	Platinum Printing
18	Chemical Notions	116	Hand Work on Negatives
20	Trimming, Mounting and Framing	117	Outdoors with the Camera
21	Albumen and Plain Paper Printing	119	The Optical Lantern
23	Photographic Manipulation	121	Making Pictures of Children
24	Photographing Clouds	123	Enlarging on Gaslight Papers
25	Landscape Photography	125	Pocket Camera Photography
26	Telephotography	127	Amateur Portraiture
28	Seashore Photography	128	All About Color Photography
30	Photographing Interiors	129	Group Photography
32	Defects in Negatives	131	Simplified Photography
34	More About Development	132	Getting Results with Your Hand Camera
35	Enlarging Negatives	133	Finishing Portrait Enlargements
36	Lens Facts and Helps	135	Flashlight Photography
37	Film Photography	137	Lighting the Subject in Portraiture
38	Color Photography	138	Travel and the Camera
39	Photographing Animals	142	Profitable Processes
40	Platinotype Modifications	143	Remedies for Defective Negatives
42	Genre Photography	145	Failures—and Why; in Negative Making
43	Photographic Chemicals	146	Success with the Pocket Camera
44	Coloring Photographs	148	Failures—and Why; Printing and En-
45	Orthochromatic Photography		larging
46	Development Printing Papers	149	Photographic Chemistry
47	Kallitype Process	150	Commercial Photography
50	Studio Construction	152	Photographing the Children
51	Press Photography	153	Optical Notions for Photographers
52	Aerial Photography	154	Photographic Printing Papers
53	Pictorial Principles	155	Photography in Winter
54	Outdoor Exposures	159	Success with the Hand Camera
55	Architectural Photography	161	Sports and the Camera
57	Winter Photography	164	Enlarged Negatives and Transparencies
58	Outdoor Portraiture	169	Photographic Words and Phrases
60	Who Discovered Photography	175	Stereoscopic Photography
62	Vacation Photography	178	Photography as a Craft
65	Home Portraiture	179	Photographic Emulsions
68	Decorative Photography	180	Photography with a Hand Camera
69	Printing-out Papers	181	The Air Brush and the Photographer
73	Panoramic Photography	182	Studio Design and Equipment
75	Bromide Printing and Enlarging	183	Color Photography
76	The Hand-Camera and Its Use	185	Kallitype and Allied Processes
78	Printing Papers Compared	186	Bromoil Prints and Transfers
79	Choice and Use of Lenses	187	Photographic Lenses—In Use
80	First Book of Outdoor Photography	188	The Exhibition Print
81	Ozobrome, Kallitype, Sepia and Blue Prints	189	Enlargers for Pocket Cameras
85	Photography with Flashlight	191	Out-of-Doors with a Hand Camera*
87	Bromide Enlarging Made Easy	192	What Pictorialism Is*
88	Defective Negatives and Remedies	194	Photographic Failures*
89	Photography with Films	198	High Speed Photography*
90	Practical Telephotography		

Numbers marked with (*) 40 cents each.

FRANK V. CHAMBERS

636 SOUTH FRANKLIN SQUARE

:-:

PHILADELPHIA, PA.

Hotel Rates for the Cedar Point Convention

Cedar Point, Ohio, where the 1927 convention of the Ohio-Michigan-Indiana Photographers' Association will be held on August 9, 10 and 11, is one of the finest summer resorts in the country, and yet a place where the photographer whose income is limited can figure on taking his family for the duration of the convention without bankrupting himself for the balance of the year. The rates at the Cedar Point hotels, which are all under one management, have always been unusually low. Not only have these rates remained at the same figure of four years ago, but special and even lower rates have been granted to the O-M-I Association for their convention.

Read them over and remember that there are no charges for the use of the wonderful beach—that you can dress and undress in your room, and, if necessary, rent bathing suits at reasonable rates for your stay at the convention. *But make your reservation now* to the G. A. Boeckling Co., Cedar Point, Sandusky, Ohio, specifying which of the hotels you prefer. The Breakers is headquarters, though all are on the Island and all close together. And at the same time send your check for dues to Treasurer J. F. Rentschler, Ann Arbor, Mich., so that you won't be delayed at the registration desk when the convention opens. Dues: Active, \$3.00; Associate, \$2.00; Guests, \$1.00. He has badges to send now to those who pay their dues before the convention.

HOTEL BREAKERS

Two persons (each) \$1.25. One person \$2.00 per day.

The majority of rooms are at this rate.

Two persons (each) \$1.75. One person \$2.50 per day.

A large number at this rate.

Two persons (each) \$2.25. One person \$3.50 per day.

A limited number at this rate.

ROOMS WITH BATH:

Two persons (each) \$2.75 and \$3.25. One person \$4.00 and \$4.50 per day.

HOTEL CEDARS

Two persons (each) \$1.25. One person \$2.00 per day.

The majority of rooms are at this rate.

Two persons (each) \$1.75. One person \$3.00 per day.

A limited number at this rate.

ROOMS WITH BATH:

Two persons (each) \$2.25. One person \$3.50 per day.

BON AIR ANNEX

EACH WITH BATH AND TWIN BEDS:

Two persons (each) \$3.50. One person \$5.00 per day.

A large number at this rate.

Two persons (each) \$4.50. One person \$6.00 per day.

The majority of rooms at this rate.

There is ample garage space for those desiring to place their cars at 50 cents per day, \$1.00 per day and night, and \$5.00 per week, and also an unlimited amount of free parking.

Commercial Photography

A Practical Handbook Explaining Modern Methods and Appliances for the Production of High Grade Commercial Photographs

By DAVID CHARLES

Late Head Photographer to Marconi's Wireless Telegraph Co., Ltd.

CONTENTS

About Cameras and Lenses. Indoor Equipment. Some Useful Gear. Exposure, especially upon Exceptional Subjects. Advertisement Photography and other Specialized Branches. Interiors, Shop Fronts and Flashlight. Photographing Small Objects. Tackling the "Impossible." Backgrounds and Blocking-Out Negatives. Copying. Printing and Enlarging. Lantern Slides. Estimating. Records and Accounts. Reducing Clerical Work to a Minimum.

The Author, who has had more than 25 years' experience as a Professional Photographer, gives many fine examples of photographs used in connection with catalogues, advertisements and other commercial work, and explains just how these splendid results can be obtained.

144 Pages 34 Illustrations

Price, \$2.00 per copy Postage, 10 cents

FRANK V. CHAMBERS

636 S. Franklin Square :: Philadelphia

READY NOW!

Retouching and Finishing for Photographers

By J. SPENCER ADAMSON

\$2.00, Postpaid

YOU can learn the art of retouching and finishing with this new book. It shows you how to *minimize* the unintentional defects and how to *emphasize* the good features of the work of the photographic artist.

If you do your own work, or if you work for the trade, you will find J. Spencer Adamson's book deals authoritatively with the subject. He has packed 124 pages with principles and methods evolved from 25 years of practical experience and wide research. He gives the "before and after" of retouching and finishing.

Section I . . . Retouching Negatives
Section II . . . Finishing in Monochrome and Color
Appendix . . . Formulas, System in Trade Retouching

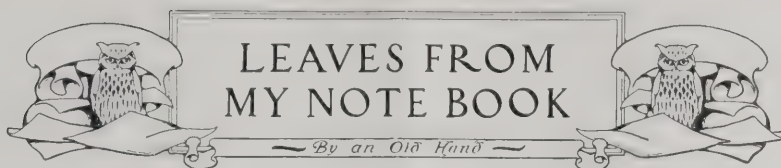
Can you afford to be without it?

FRANK V. CHAMBERS, 153 N. Seventh St., Philadelphia

Please send me, postpaid, "Retouching and Finishing for Photographers." Enclosed is \$2.00.

Name

Address



The Montana State Fair have incorporated in the state fair premium list for 1927 a new exhibit of interest to amateur photographers.

The Palmer Studio of San Saba, Texas, have moved into new quarters, which have been so arranged as to give a most pleasing appearance.

We regret very much to learn of the illness of Miss Josephine M. Wallace, of Des Moines, Iowa, and we know that her many friends join in wishing her a rapid recovery.

George B. Sproule, photographer of Helena, Mont., died recently at his home in that city. Mr. Sproule had been a photographer in Helena since 1895. He was born in County Omah, Ireland, going to Canada from there, where he apprenticed himself in the study of chemistry and photography.

At a meeting recently held in Anderson, Ind., a large group of photographers organized The Indiana Photographic Club and decided to hold semi-annual meetings. On the invitation of William Rickert, prominent photographer of the state, it was decided to hold the first session in August next at his studio in Huntington.

The London Salon of Photography (International) will be held in the galleries of the Royal Society of Painters in Water Colors, 5a Pall Mall East, London, Eng., from September 10 to October 8. Last day for receiving prints is August 31. Entry blanks may be had from the BULLETIN OF PHOTOGRAPHY upon receipt of a stamped and addressed envelope.

The Monongahela Valley Photographers' Association met June 12 at Clarksburg, W. Va., for their third annual gathering of the year. Home portrait demonstrations and a dinner were features of the meeting. There was a full attendance of the members and it was exceptionally instructive and pleasant. The next meeting of the Association will be held at Fairmont, W. Va., July 16.

The Commercial Photographers' Association of New York held their final meeting preceding the National Convention on Friday night, June 17. At this meeting every person present registered for the Convention, and President Eckman guaranteed that absent members, as well as all other commercial photographers in New York City, would be registered for the Convention. Unbounded enthusiasm was expressed, and one hundred per cent coöperation promised.

A. L. Scottow, formerly of Frankfort, Ky., has purchased the Armbruster Studio, in Mount Vernon, N. Y. We congratulate Mr. Scottow, and wish him much success.

O. A. Gustafson is to be congratulated upon his purchase of the C. O. Johnson Studio, in Park Falls, Wisc. We wish Mr. Gustafson success in his new undertaking.

Anthony B. Gallo and George A. Viano have purchased the studio of Henry A. Moreland, on Springfield Avenue, in Brooklyn, N. Y. We wish them success in their new studio.

East Moline, Ill., has a new photographer, B. A. Hawkins, formerly of Bloomington, Ill. A formal opening was held by Mr. Hawkins in the new studio at 1510 Eighth Street, which was reported to be quite a successful event.

Lindbergh has been the focus of much publicity in which photography figures. He showed his own familiarity with cameras by his photographing of the wake of the *Memphis* from high aloft. It is stated that the supply of films on the *Memphis* ran out completely and everyone had to quit photographic practice till they docked at the Navy Yard in Washington.

The use of nickel plating for camera parts and other work where durability against tarnish is desired is very old. There is, however, a tendency to dull up in time, and so cobalt experiments have been carried on. Cobalt is a similar metal to nickel and can be plated on just like the better known sister metal. The results are more pinkish in color and its durability is stated to be better.

Winona Lake, Ind., where the P. A. of A. Summer School is located, is situated on the main line of the Pennsylvania Railroad, 100 miles east of Chicago and 40 miles west of Fort Wayne. The dates for the School are August 1 to 27, and the tuition of \$50.00 includes the entire bill, at the School, for materials, etc., which are furnished by the manufacturers. Of course, this does not include living expenses, which the students find are very economical. A letter received from Director Towles advises that the School registrations are active and that much interest has been displayed in the Post Graduate course by former students. What we have just stated are actual facts, not the ravings of the press; a letter addressed to L. C. Vinson, General Secretary, 2258 Euclid Avenue, Cleveland, Ohio, will secure for you more detailed information.

Do you study the lightings at the print exhibits with profit?

HAVE you admired and wondered as you passed along the walls and aisles of the print exhibits? Have you ever gone back for a second look at a print and come away again still wondering how the lighting was made!

Then **Towles' Portrait Lightings** can solve the puzzle for you. It will make you so familiar with lightings, that you can tell in a glance how an effect is achieved.

Towles' Portrait Lightings is a series of 37 lighting diagrams with illustrations. The diagrams indicate the location of the sitter, the camera, and the lights. They show you how to handle light. They will help you develop your creative ability. Once you have used **Towles' Portrait Lightings** you will get more ideas from exhibits and demonstrations. You will naturally increase the variety and quality of your own lightings.

Over 2,700 photographers are using **Towles' Portrait Lightings** to help them solve their lighting problems every day.

Send for your copy today. \$5.00 post paid

At your dealer's, or from

FRANK V. CHAMBERS • PUBLISHER
153 NORTH SEVENTH STREET, PHILADELPHIA, PA.

Dollars and Cents

"I would not sell my copy of Towles' Portrait Lightings for \$50.00."—John Krchnak, Shiner, Texas.

"Worth many times its price and weight in gold."—C. L. Cote, Quebec, Canada.

"Would not be without it for three times its cost."—J. B. Pardoe, Bound Brook, N. J.

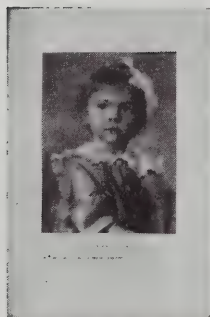
"That \$5.00 invested in Towles' Portrait Lightings has brought in more dividends than if I had invested it in Ford Motors twenty years ago."—Martin F. Lawless, Grand Mere, Quebec, Canada.

"Worth many times its cost. Saved me cost on one 'ugly' customer, alone. We take far less 'take overs.'"—Sextons Studio, Montgomery, Ala.

"My best buy during 1925."—Geo. E. Lawson, Bakersfield, Cal.

"Ideas and hints each worth the price of the publication."—Wright M. Pierce, Claremont, Calif.

"I would not be without 'Towles' Portrait Lightings' for three times its cost."—Frank A. Foil, Shelbyville, Ill.



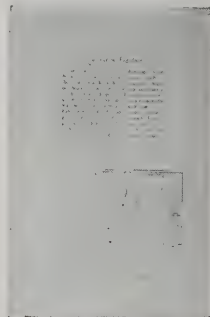
The Portrait

FRANK V. CHAMBERS, Publisher,
153 North Seventh Street, Philadelphia, Pa.

Please send me a copy of **Towles' Portrait Lightings**. I want to become a lighting expert. Enclosed is my check or money order for \$5.00. I understand you pay the postage.

Name

Address



The Diagram

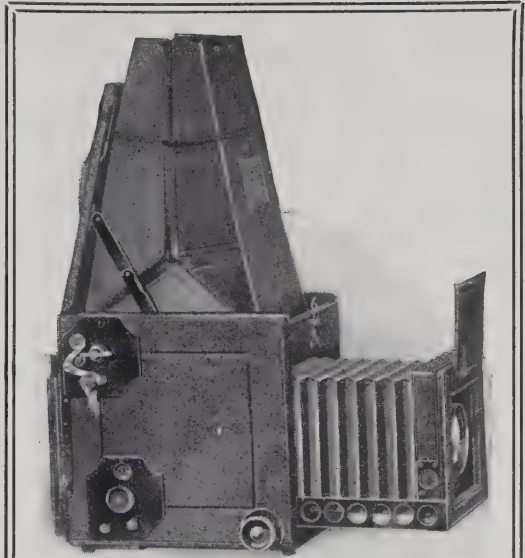
An application of photography to industry was originated at the Franklin Automobile Works, in Syracuse. In connection with the planning work for production, a large chart, with mechanically moving straps, shows a graphic picture of just where the raw material lays at any moment, between source of supply and Syracuse, and the progress of every part in the factory. If any process or raw material supply is lagging, it is then known way in advance of danger limits. To properly record this progress and to save labor, a fixed focus large-sized film copying camera was devised, which at definite intervals or oftener as desired, gives a cross-section of the chart for the executives.

As the steamship *Monterey* from Vera Cruz, Mexico, docked at New York the other day, detectives of the New York police department were on hand. The chief of police of Waco, Texas, had sent the New York authorities a telephotogram of one James Crowder, alleged to have embezzled some \$34,000 from a Waco bank, and from thence had slipped over into Mexico.

A party booked upon the steamer as James Stiles came blithely down the gang plank, but he looked so much like James Crowder that the cops promptly pinched him and landed him in jail, where he still resides, in default of bail, to await the arrival of a man from Waco.

From reports received, the new office and factory of the Johnson Ventlite Co., located at 4617-19 West Harrison Street, Chicago, is the last word in a modern photographic lighting factory. A luxurious camera room (fitted with modern studio apparatus and lighting equipment) will be maintained for the exclusive use of their prospective customers, where they may go and test out any lighting apparatus by making actual sittings and developing same in the laboratories. Films, plates and photographic papers will be available, together with chemicals, etc. All without cost to the buyer. The opening date of the new place has been set for July 1, 1927, and we know the many friends of J. J. Johnson, of Ventlite fame, will join us in wishing him success.

The camera had the thrill of seeing Colonel Lindbergh land in New York Bay, from his Washington army plane escort, including Commander Byrd. An enormous fleet of over two hundred vessels, from Hudson River passenger boats down to lowly hemp-whiskered tugs, joined in a riot of color at Quarantine and up the Narrows at Fort Hamilton to make a marine picture which we wished we could perpetuate in color photography. Whistles were tied down until the boilers were exhausted. The rain of ticker tape and discarded papers in lower Broadway at some times obscured the building outlines, and produced weird and fantastic photographic effects, exceeding, in the opinion of many, the impromptu eruption of Armistice Day of 1918.



The New Versatile Revolving Back Telescopic

GRAFLEX

3¼ x 4¼

4 x 5

NOW you are **not limited** to the use of **one lens**. Here is a Graflex with long bellows extension—telescopic model—with **removable wood lens board** to which Zeiss, Goerz, Cooke, Heliar, Kodak or any other make lens can be fitted. It fills a long-felt want in the camera field. The focusing hood is also detachable to give access to the ground glass.

PRICES

3¼ x 4¼ (without lens)	\$90.00
Fitted with 6½-inch f3.5 Schneider Lens . .	120.00
Fitted with 7½-inch f3.5 Schneider Lens . .	125.00
4 x 5 (without lens)	100.00
Fitted with 8½-inch f3.5 Schneider Lens . .	135.00

WILLOUGHBYS
110 West 32nd St., New York, N.Y.

The American Museum of Natural History, in New York, has discovered that many more people are interested in astronomy than has been recognized in the past. They have in mind the introduction of a Zeiss Planetarium with intricate and accurate projection effects duplicating the celebrated one in Jena.

There are many photographic astronomical exhibits in the museum which will be consolidated in appropriate rooms, the Astronomic Hall and the Hall of the Universe. There is a photograph of Halley's comet, looking like a silvery geyser spouting through the air, made in May, 1910. There is also the largest photograph ever made of an eclipse, that of May 28, 1900, and many other novel exhibits.

The Triangle Photographers' Association is again bursting forth into print, this time to announce the third meeting of the year of the Association to be held June 28 at the Eastman Kodak Stores, Inc., building, Pittsburgh, Pa. We can readily see that they are going to have a very instructive meeting, with F. R. Altwater giving a "Practical Demonstration of Commercial Photography." W. E. Farner has chosen a very good subject, "System in the Studio." Bill Breckon, immediate past President of the Association, is going to give a "Portrait Demonstration"; Miss S. Adele Shaw, a talk on "Wings"; and an address by Leonard D'Ooge, Secretary of the Council Organization of the Chamber of Commerce of Pittsburgh. Every person is practical in his or her line, and it will be well for photographers attending the Convention to emulate the examples given.

At the June meeting of the Professional Photographers' Society of Greater Cleveland, held at the studio of the Photocraft Company, on the evening of the 14th, Howard D. Beach, Buffalo, N. Y., was the speaker of the evening and guest of honor. Starting with some general remarks on composition and lighting, he criticized a number of prints and ended with a lighting demonstration which evoked considerable interest.

Other matters discussed at the meeting included the selection of delegates to the council meeting to be held in conjunction with the coming New York convention of the P. A. of A. G. C. Kehres, Harry DeVine and J. E. Giffin will represent the Cleveland Society at the sessions of that body. It was decided to accept the invitation of D. D. Spellman, second vice-president of the P. A. of A., to send a group exhibit of photographs in the name of the society, and steps are being taken to prepare and select a show which will be as creditable to Cleveland as the one which was hung at the Chicago convention of the National.

The Fowler & Slater Company scholarship for the Winona School, which had been turned over to the Society for the selection of a suitable candidate, was awarded to Neil L. Kirby, of the Kirby Studio, Painesville, Ohio, a young man of considerable promise.

HOLLISTON PHOTO-CLOTH

For Backing Photographs

Holliston Photo-Cloth is self adhesive and is furnished in standard sheet sizes. No cutting of cloth, or slow, mussy pasting necessary. Prints backed with Photo-Cloth are flexible yet firm and they will not curl or fray.

Samples and prices on request

The HOLLISTON MILLS, Inc., NORWOOD, MASS.

Boston

New York

Chicago

St. Louis

Prices for Commercial Photography

WE have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY

636 South Franklin Square :: Philadelphia



KAN-RITE

the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And you will get it—all of it, less a small refining charge, if you send Silver residues of every description to

KANTRO REFINING CO.
PORTAGE, WISCONSIN

KAN-RITE
for sale by all dealers

400 Rooms ~ 300 Baths

HERALD SQUARE HOTEL

120 WEST 34th STREET NEW YORK

WRITE FOR MAP OF NEW YORK FREE

Newly Furnished and Renovated
Room and Bath \$3.00 up

BULLETIN - OF PHOTOGRAPHY

FRANK V. CHAMBERS
PUBLISHER



636 FRANKLIN SQUARE
PHILADELPHIA.

Entered at the Philadelphia Post Office as Second-Class Matter.

Agfa

FILMPACKS

The answer to the problem of how to get the most exposures in the shortest time.

Packed in metal—with metal springs—the film always lies flat. Unexcelled for news and similar work, the Agfa pack serves equally well in the many other needs of professional photography.

Agfa rollfilm gives results which caused one user to describe it as "Professional quality brought to the Amateur."

Our service department always at your command.

AGFA PRODUCTS, Inc.

114 East 13th Street, New York City

CHICAGO, ILL., 180 N. Wabash Avenue

ATLANTA, GA., 48 Auburn Avenue



ABOVE is pictured our own new factory and office, where we will have greatly improved facilities for the manufacture and demonstration of Ventlite-Light Reflectors and Accessories for Photographic, Therapeutic, Surgical and Display purposes, as well as a few other specialties, adapted for the Portrait, Commercial and Amateur Photographer.

A luxurious camera room (fitted with modern studio apparatus and lighting equipment), will be maintained for the exclusive use of prospective customers, where they can come and test out any lighting apparatus by making actual sittings and developing same in our own laboratory. Films, plates and photographic papers will be available, together with chemicals, etc. All without cost to you.

We take this opportunity to thank our hosts of friends, who have, by their splendid co-operation, made it possible for us to acquire and offer these unique facilities, for the free participation of the profession.

And, we shall consider it a compliment to us, if, upon your first opportunity, you will arrange to pay us a visit at which time we shall be most happy to greet and serve you, without the slightest obligation on your part.

We are only two blocks from the Cicero Station, on the Garfield Park Elevated, three blocks south of Jackson Boulevard and directly west of the loop on the Harrison Street Car line. Our address is 4617-19 West Harrison Street. You may reach us by telephone, in our new home, on and after July 1st, 1927, by calling—Columbus 6464.

JOHNSON VENTLITE CO.

4617-19 W. Harrison Street
CHICAGO, ILL.

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each.

Situation Wanted—Twenty-one words, one time, free. Additional words, 2 cents each.

Cash must be sent with order.

Copy *must* be plain and distinct.

No display allowed.

Display advertising rates sent upon request.

To secure insertion, advertisements must be received by Monday A.M. of the week preceding date of publication.

DO YOU WANT A POSITION?

WANTED—Up-to-date studio requires first-class portrait and commercial man to take charge. Sears Studio, Sherbrooke, Quebec.

DO YOU WANT AN EMPLOYEE?

SALESMAN, DEMONSTRATOR—Fifteen years' experience photographic lines, desires position. Address Box 1276, care of BULLETIN OF PHOTOGRAPHY.

PHOTOGRAPHER desires to take charge of studio on salary and commission basis. Will consider steady position as retoucher in high-class studio. Address—A. Kellerman, 1219 Hoe Ave., New York, N. Y.

POSITION WANTED—Married man, 18 years' experience, in commercial and Kodak plants, expert printing, operating, copying, enlarging and slide work, would like permanent position. Best of reference. V. E. Baume, 4140 Holmes Street, Kansas City, Mo.

RETOUCHING

WANTED—Retoucher, especially good on small heads. State experience and salary expected. Bonham Studio, 290 State Street, Perth Amboy, N. J.

RETOUCHING FOR THE TRADE—Good work; prompt delivery; moderate prices. Mrs. Wm. H. Rau, 212 Merion Avenue, Haddonfield, N. J.

DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

STUDIO FOR SALE—Well equipped for all branches of photographic work. Will sell all equipments. Reason for selling, ill health. This is a real place for a hustler. Falk Photo Co., 140 Thames St., Newport, R. I.

FOR SALE—Leading studio in Pocatello; railroad center, college town and farming; doing portraits, Kodak finishing and framing; equipped to 8x10; no junk; only two other studios in town. De Luxe Studio, Pocatello, Idaho.

FOR SALE—Small studio, near New York. Reasonable price if taken at once, or half interest considered. Opportunity for a good worker. Bonham Studio, 290 State Street, Perth Amboy, N. J.

OTHER OFFERS OF INTEREST

FOR SALE—One Kaufman Print Dryer, \$25; one No. 1 Eastman Kodak Enlarger, \$10; one No. 6 Suter Lens, 16-inch focus, cut 11 x 14 plate, \$50; one 10-inch Entrekin Burnisher, \$5. All above in good condition. Zoeller's Studio, Elizabeth City, N. C.

HOTEL CONTINENTAL

Broadway and 41st Street

(TIMES SQUARE)

In the heart of New York
—a step to theatres—five
minutes from Convention
—four subways available.

Make This Your Home at the Convention

Rooms with bath, single, - \$2.50

Double Rooms, . . . 4.50

Accommodations for groups of 3 and 4

*Send for Free Map of New York
showing Convention District*

THE EMULSIONS ON

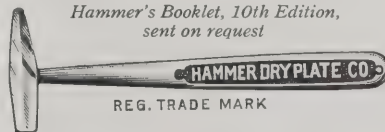
HAMMER PLATES

Eliminate Hot Weather Troubles

Dependable under all trying Summer conditions. Their Snappy, Firm Films develop and dry quickly, without frilling.

COATED ON CLEAR, TRANSPARENT GLASS

*Hammer's Booklet, 10th Edition,
sent on request*



Hammer Dry Plate Company

Ohio Avenue and Miami Street, St. Louis, Mo.
159 West 22nd Street, New York City

Get Out of the Dark Corners

Work close to a strong light, graduate it through lower lights, halftones and shadows—produce as full a scale of tones as is possible and Portrait Film will reproduce them all. Its long scale and non-halation qualities make such results possible.

EASTMAN PORTRAIT FILM

Par Speed - Super Speed
Uniform Quality

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

When You Check Up Quality

When prints or negatives lack brilliance, are not of good color, seem to fall short of standard quality, do you blame the materials, or first check up developers and the chemicals used to compound them?

The choice of chemicals does make a big difference in the quality of your results. All Eastman formulas are based on the use of Eastman Tested Chemicals which in some cases are as much as 20% stronger than some of the chemicals offered for your use.

The actual production, refining and testing of chemicals for its use in manufacturing and your use in processing sensitive materials, represents a large share of the activities of Eastman manufacturing plants.

Specify Eastman Tested Chemicals—use them in all Eastman formulas and you eliminate the element of chemical uncertainty.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

For the Contrast Copy Or Line Job

For the copy of map, plan, letter, line-drawing or printed matter you simply can't get the contrast necessary to give you the quality of negative such work demands without using a contrast emulsion.

The Eastman Process is a plate that should be in every photographer's stock. It is slow and clean-working — builds up extreme density and contrast — gives just the quality of negative required for all line copying.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

Just Say

"Larger Prints"

Some folks still think of "crayon portraits" when they hear the word "Enlargement." But since the advent of a bromide paper that is made specially for portraiture, and which enables you to duplicate contact quality in the projected print, there is no need to say more than "You may like some of these larger prints—we can make them any size," and then show your samples made on Eastman Portrait Bromide.

There are four surfaces to choose from: Old Master, Rough Matte, Rough Lustre and Parchment. At your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Distinctly Different

The thing that is new—that is distinctly different, will create new interest in your portraits.

Vitava Athena, *Parchment*, is different. Its translucent, parchmented base gives it much of the quality of a fine transparency. Loose mounted over a highly colored backing paper the color glows through it in a pleasing tint.

Parchment prints must be loose mounted to retain the parchment effect and are most pleasing in fairly large size with white margins.

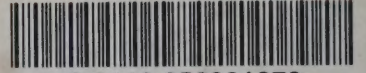
Specimen Parchment prints, in your display case and sales room will help you to increase sales.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'



UNIVERSITY OF ILLINOIS-URBANA



3 0112 056001370